- 2 -

Lots of love.

As ever,

.my 27, 1968

EGH/tm

hes. Yours' heres Little "for: Freecott 'irimory Ottawa, Canada

Dear Estrollita:

Your letter and subsequently the wilegreen you sent gave me a tremendous lift - sitisoned lime disappointed at not seeing you and Yousuf so the netter. However, your spirit floated and belyed to make this a truly joyous event.

The weathar two foul are or communication whether so could ever make it in for his notice where the occasion. However, because it were not a jet it could take off and land in a smaller strport, where we were too by the University has.

Although I have received arards in the past, this was a very special event in my life as I are on the verge of announcing that I am tapening off and have already parted with five artists or estated with made life miserable for me because of the conflicts with the wives, atc. who are now in charge. This announcement voute sound as if I were a "foreout" and the Concecticut Award was timed ideally. Noth the cocktail party at the home of the Frisident of the University of Connecticut and subsequently the buseum, where the show was open to an invited group and dinner was served, were delightful and the Award, which I am facing at this moment, is an actual sculpture in silver (rather than c mers), which I vould never wear) and is silver (rather than c mers), which I vould never wear) and is served handsome, with fistering inscriptions. I repeat that the

I hope that you and Yousuf will be in New York in the very near future so that I may show this off to you - but what is more important, it will be a great pleasure to see you.

As usual, we are closing the Gallery for the months of July and August and I will spend the time in my Newtown house, where I relax completely and forget all my problems, although I manage to do some work while I am there, largely outdoors getting a suntan while I am dictating my letters, etc. I am so eager to have you see this pre-Revolutionary house, which I sequired in 1932 and I have lowed every minute there each summer.

Do let me know when you plan to be in either area.

May 13, 1968

Mr. Pic Swartz HemisFair '68 421 S. Alamo, Box 1968 San Antonio, Texas 78206

Dear Pic:

I am distressed about the complete silence from Robert and you in connection with the HemisFair situation. To date I have had no word from either one and wonder whether I had done something to antagonize both of you. I was hoping to receive an invitation to the opening and planned to fly down for the occasion, but these has been no message what-soever - and I wonder, wonder.

Incidentally, I sent Robert a photograph of a painting by Orozco with the thought that he might find it of interest and particularly so at this time.

The owner of this painting has asked me to return the photograph as it was the only copy he had available and he wants to show it to someone else. Won't you please ask Robert to return it together with a catalog of your current exhibition, accompanied by a bill. Naturally, I am dying of curiosity and would be most grateful if you can send the latter to me.

I hope you are having a grand time in San Antonio and are happy with what I hear is a very favorable response to the show.

Best regards.

As ever.

EGH/tm

or to publishing information repyting sales transactions, earthers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be blished after a reasonable search whether an artist or otherer is living, it can be assumed that the information y he published 60 years after the date of sale.

May 2, 1968

Mr. Robert Schlageter
Ackland Art Center
University of North Capalina
Chapel Hills North Carolina

Dear Bobs

We have received today the appraisal on restoration of the Max Weber PLOWERS, which was damaged at the Ackland Art Center.

Our conservator's figuresis \$450, for the repair. Would you be good enough to notify your insurance broker and let us know if we have the go-shead to have the repair made.

Many thanks.

Sincerely yours,

Tracy Miller

n (1995-19

May 27, 1968

Mr. Henry Geldzahler
Metropolitan Museum of Art
New York, New York 10028

Dear Mr. Geldzahler:

Just before George Morris left for a vacation trip to Europe, he mentioned something to the effect that he was asked to lend one of his many paintings of New York to the Metropolitan Museum for a show under that title to be held in the near future. I found a tentative list which includes:

14TH STREET PROMENADE *REQUIEM FOR THE METROPOLITAN (OPERA HOUSE) *ELEGY ON THE PENNSYLMANIA STATION

I am not sure as to whether these were to be shown to you for selection or whether you had made a definite decision.

Apropos, I thought the enclosed publicity release would be of interest to you, as it lists many other artists who have interesting and quite varied examples in this category. I will be delighted to show you either the remaining paintings or photographs of those which had been sold, together with the owners' names. Unfortunately, we have only one catalog in our possession and this is in the permanent archives.

I will be grateful for a reply as I do not want to disappoint Morris and also you might be interested in some of the other artists listed. It will be good to see you again.

Sincerely yours,

EGH/tm

*Sold

PUSTORINO, PUGLISI, BEHAN & Co.

Cortified Public Accountants

BIS MADISON AVENUE NEW YORK, NEW YORK 10022

ELDONADO 5-0900

ANTHONY R. PUSTORING ALFRED A. PUGLISI MICHAEL J. BEHAN JOHN W. SCHNEIDER

32-41 STEINWAY STREET ASTORIA, NEW YORK 11108

March 26, 1968

Board of Trustees Skowhegan School of Painting & Sculpture 331 East 68th Street New York, New York

Gentlemen:

We enclose the financial statements of Skowhegan School of Painting and Sculpture as of October 31, 1967.

These statements were not audited by us and accordingly we do not express an opinion on them.

Very truly yours,

PUSTORINO, PUGLISI, BEHAN & CO.

r to protunting information regioning sales transactions, archers are responsible for obtaining written permission both artist and purchaser involved. If it cannot be bished after a reasonable sourch whether are artist or have is dying, it can be assumed that the information be published 60 years after the date of sale.

of New York, on the stage of the page 1968, at 9:30 o'clock in the forenoon of that day, or as soon thereafter as counsel can be heard, why an order should not be made and entered herein directing the Board of Elections of the City of New York to strike from the Registration Records the names of Transport, Market C.

EALTER, MARKET P. EAST-COUNTY DESCRIPTION. MOTHER C.

and WHY patitioner should not have such other, further and different relief as to the Court may seem just and proper.

Sufficient reason appearing therefor, let service of this order be made in the following manner:

Upon the Board of Elections of the City of New York, by serving a certified copy of this order and a copy of each of the papers upon which the same is granted, at the office of said Board of Elections, 80 Varick Street, in the Borough of Manhattan City of New York, on or before the the day of 196 and

Upon each of the above named registrants, by mailing on or before the 25 day of ,196, a certified copy of this order and a copy of each of the papers upon which the same was granted, enclosed in a securely sealed postpaid wrapper, addressed to each of such registrants at the residence address set forth in the petition hereto annexed, and by leaving a certified copy of each thereof with a person of suitable age and discretion at such residence address, on or before the day of ,196, and when service shall have been effected as aforesaid, it shall be deemed good and sufficient service.

ENTER

Justice of the Supreme Court of the State of New York

Filed New York County Clerk's Office

FRATELLI FABBRI EDITORI ...

PUBLISHERS - EDITEURS - VERLAG - EDITORES 91, Via Meccanto 20138 Milano (Italy) Telex: 32321 FABBRI

Rif, 124/RB/s6 (da citare delle ziapnete)

Milan, May 13, 1968

Miss Edith Gregor Halpert Director of the Downtown Gallery 465 Park Avenue New York, N.Y. 10022

Dear Miss Halpert

further to your letter dd. April 6, 1968, relating our request of a color transparency of:

- Stuart Davis: Rockport Beach, 1916

belonging to your Gallery, we regret having to inform you that, because of the great delay in getting it, we are obliged to give it up.

In fact, after a month's wait, our editorial office decided to replace it.

We hope this will not trouble you too much and trust you will understand our situation.

Besides, we are now asking for your precious cooperation to our activity.

We should like to reproduce in our series "Musica Moderna" - and in its several translations into foreign languages - the following subjects:

- Ben Shahn: "Mad Drums" (drawing)
- Ben Shahn: "Louis Armstrong blowing trumpet" (painting) (both of them black/white)
- Stuart Davis: "The Blues" (painting), 1925 (colour transparency)

The above subjects have already been reproduced in other

.../...

PLEASE RETURN

THE DOWNTOWN GALLERY

Zetablished 1926

EDITH GREGOR HALPERT, Director Consultation by appointment only Telephone: Plaza 3-3707

465 PARK AVENUE NEW YORK, N. Y. 10022

May 13, 1968

Richard Abel & Co.Inc. Box 4145 Portland, Oregon 97208

ReiSIGNS & SYMBOLS catalog

Gentlemen:

You will understand, of course, that np part of the catalog may be reprinted without written permission from me. This applies to the foreword signed by me and, of course, to the photographs, for which we received permission from the lenders to reproduce in this catalog only.

I am therefore enclosing two copies of this letter, one of which is to be signed by you and returned to us. A self-addressed envelope is enclosed.

Sincerely yours,

EGH/tm

Above conditions accepted:

for Richard Abel & Co.Inc.

5/20/68 (Date) May 27, 1968

Mr. Henry H. Ploch 99 Rutgers Place Clifton, New Jersey 07013

Dear Mr. Ploch:

Thank you for your letter. I too enjoyed our visit. In these days of "buyers for investment", whom we recognize immediately and for whom we have an instant farewell, it is a sustaining joy in my life to chat with someone who has a true response, and personal as well, to a work of art. Fortunately I have the privilege of meeting - and selling to - collectors of this type, who may be in the minority, but also are a larger group than one suspects.

I am sending the O'Keeffe painting to our conservator and as soon as she completes the surface cleaning and whatever else she considers necessary (it may be a relining of the canvas) I will arrange for an appropriate frame and will let you know when the painting is ready for delivery. I am sure that you will enjoy this very handsome example of her work, which she considered important enough to present to a so-called "rival"s" sister-in-law.

The trip to Storrs was quite an event as we chartered a small plane to take our staff and several other close friends. Beckuse of the foul weather last Friday, I had a had case of jitters as we had alternate calls stating that it would be impossible to fly or land and shortly after stating there was a possibility, etc. However, we did get off somewhat late and the trip was most pleasant.

I was simply delighted with the installation of the exhibition at the Museum, where the dinner was held for the opening fiver cocktails at the University President's home. The so-called "medal" is a superb sculpture in silver and I am enjoying it tremendously as a work of art - as well as a special honor at a time when all the accent in the press and museums is on the hippie productions in this field.

My best regards.

Sincerely yours,

EGH/tm

or to publishing information regioning save transaction carchiers are responsible for obtaining written permission both artist and purchaser involved. If it cannot be abliated after a reasonable search whether an artist or rehaser is living, it can be assumed that the information y be published 50 years after the date of sole.

HERBERT S. ADLER 424 EAST 52ND STREET NEW YORK, N. Y. 10022

May 29 1968

Mrs.Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y.

Dear Mrs. Halpert:

I have tried several times in the last few days to sit down and write a note expressing how grateful I was to be included among those people to see you receive the award at the University of Connecticut, but each time I could not find the words to express my sincere appreciation of the invitation, other than simply saying I was deeply grateful.

My very warmest regards,

C

Plustin phono took man Airlines (Rental) Thet

May 22, 1968

Mr. J. A. Rutledge Director - Operations Pilgrim Airlines P. O. Box 1743 New London, Conn. 06320

Dear Mr. Rutledge:

We are having a limousine pick up the few people (about 10 passengers) to get us to the Butler Marine Terminal by 3:30.

I will bring the Gallery check for the amount quoted so that the payment may be made when we return.

Sincerely yours,

EGH/tm

earchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be abliabed after a responsible search whether an artist or archaer is living, it can be assumed that the information y be published 60 years after the data of saic.

CARPENTRY FUND BALANCE SHEET OCTOBER 31, 1967

assets

Due from General Fund

\$195,75

TOTAL ASSETS

\$195.75

FUND BALANCE

Expenses

Balance, October 31, 1966 -Contributions

\$2,000.00 1,804.25

Balance, October 31, 1967

\$195.75

EASTMAN FUND BALANCE SHEET OCTOBER 31, 1967

ASSETS

Due from General Fund

\$2,669.66

TOTAL ASSETS

\$2,669.66

FUND BALANCE

Balance, October 31, 1966 -

Contributions Expenses

\$3,500,00 830.34

Balance, October 31, 1967

\$2,669.66

LIABILITY FUND BALANCE SHEET OCTOBER 31, 1967

ASSETS

To be provided by General Fund

\$63,718.65

TOTAL ASSETS

\$63,718.65

LIABILITIES

Bank Loan - truck

TOTAL LIABILITIES

First Mortgage

Second Mortgage

\$ 1,818.65 37,400.00 24,500.00

\$63,718.65

MSSI'ST

THE RESIDENCE

Unaudited

PUSTORINO, PUGLISL BEHAN & Co. Cortified Public Accountants

SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE PLANT AND EQUIPMENT FUND

BALANCE SHEET OCTOBER 31, 1967

ASSETS

Fund Balance, October 31, 1967

	Book Value	Accumulated Depreciation	Net Assets
Land	\$ 32,088.00	<u> </u>	\$ 32,088.00
Buildinge	123,276.78	\$20,251.61	103,025.17
Furniture and Fixtures	78,994.33	7,798.81	71,195.52
Books and Slides	5,406.50	515.78	4,890,72
	\$239,765.61	\$28,566.20	\$211,199.41
INVESTMENT IN PLANT AND EQUIPMENT			
Avalon Campus Purchase Fund Margaret Day Blake Fund Other Gifts General Fund			\$ 37,000.00 10,000.00 67,791.75 124,973.86*
Decrease due to depreciation			239,765.61 28,566.20
AND			

\$211,199.41

^{*}During the year ended October 31, 1967, the First and Second Mortgages Payable amounting to \$61,900.00 were transferred from this fund to the Liability Fund. These mortgages are to be paid by the General Fund and are considered to increase the General Fund's investment in the assets.

SUPREME COURT OF THE STATE OF NEW YORK COUNTY OF NEW YORK

In the Matter of the Application of PHILIP WATSON, as Assistant Attorney General,

Petitioner,

-against-

AFFIDAVIT

VIVAN DINON, EDITE G. HALPERY, BAYNOND P. HANGEMENT, REPSAULE D. SCHOLON

and JAMES M. POWER, THOMAS MALLEE, MAURICE J. O'ROURKE, and JACOB J. DUBERSTEIN, as Commissioners of the Board of Elections of the City of New York,

Respondents,

Pursuant to Election Law Section 331.

STATE OF NEW YORK)

COUNTY OF NEW YORK)

I, TALES DESCRIPCIO , being duly sworn, depose and say:

I am an Investigator appointed by the Attorney General of the State of New York.

I make this affidavit pursuant to Section 331 of the Election Law in support of an application by PHILIP WATSON, an Assistant Attorney General, to strike the names of VIVOS DENSES.

from the register, on the ground that the same remain unlawfully thereon. STATE OF NEW YORK)

COUNTY OF NEW YORK)

I, PHILIP WATSON, being duly sworn, depose and say:

That I am the petitioner herein and have read the foregoing petition and know the contents thereof. That the same
is true to my own knowledge except as to the matters therein
stated to be alleged on information and belief, and as to those
matters I believe it to be true.

That sources of my information and the grounds of my belief are the affidavits annexed hereto, the reports made by the investigators in this office and papers and documents furnished this office by the Board of Elections.

PRITTE WATEOU

Sworn to before me this day of May ,196

MARKAGE CAMPAGE

Assistant Attorney General STATE OF NEW YORK May 9, 1968

OFFICERS

Mrs. Incob M. Kaplan President John Wulker First Vice President Lawrence II. Blandel Second Vice President Mrs. S. Allen Gufberson Third Vice President Hudson D. Walker Secretary Allen D. Emil Treasurer Roy R. Neuberger Honorary President Lloyd Condrich Honorary Vice President William M. Milliken Honorary Vice President William G. Constable Honorary Treatee Daniel Longwell Honorary Trustee Mrs. Rafael Navies Honorary Trustee

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> DIRECTOR Boy Moyer

Evan H. Turner John W. Warrington Mrs. John Wintersteen Mrs. Suzette Morton Zurcher

James Johnson Sweeney

Mrs. Lawrence Copley Thaw

Mrs. Edith Halpert Downtown Gallery 465 Park Avenue New York, New York

Dear Mrs. Halpert:

The American Federation of Arts is planning to circulate an exhibition entitled, THE FIGURE INTERNATIONAL: 1967-68, (#68-11), from October, 1968 through October, 1969. The exhibition is selected by Mr. Donald M. Halley, Jr., formerly Assistant Director, Des Moines Art Center who is now Director of The Hudson River Museum, Yonkers, New York.

Artists today are using the figure with renewed vigor and originality. To survey the most recent developments in figure painting and sculpture, Mr. Halley has made a selection of about 35 painters and ten sculptors to be represented in the exhibition. Among the artists included in the exhibition, some with well established reputations and others in the process of gaining wider recognition, are: Roy Adzak, Robert Beauchamp, Jerry Bellaine, James McGarrell, Michelangelo Pistoletto, Martial Raysse and Brett Whiteley.

We would very much appreciate your lending the following to the exhibition:

A painting by Morris Broderson - two or three figure work preferred.

In the hope that you will be able to lend, we enclose our loan agreement forms. The grey copy of the form is for your file; the brown copy should be filled in, signed and returned to us. A prepaid selfaddressed envelope is enclosed for your convenience.

(continued)

Mr. & Mrs. Jacob Schulzen 97 North Main Street Gloversville, N. Y.

Mr. & Mrs. Andre Previn 1454 Stone Canyon Road V Los Angeles, Calif.

Mr. S Pre. Harry Saum 5159 34th St. M.W. washington, D. C. 20008 Mr. Cirs, A, Abbott Coblents y 27 Marwood Road Worcester, Mass. 01602

83RI..E MEM. . illian C. Murray Mational Collection of Fine Arts Punson-Williams-Proctog Inst. Mr. Marvin S. Sadik, Blaggergesons 212 Museum of Art Utlas, N. Y. The University of Connecticut Storrs, Compacticut; 06268:A .amif & .ami 31 dverett btreet Dear Marvine New haven, Com.

Hashington, D. C. 20160 osi sva anti 1450 Great Week Road

Grout Hack, N.Y.

Smitasomian Institution

in, & hirs. David Scott

Following is the list of names and addresses of people Mraylo Regist . xx. Halpert would like to have invited to the Mward Dinnerson of obeloge 252 Ber Yokk, A Y. 10022

Dr. & Mrs. Melvin Boigon () 45 East 82nd Street New York, N.Y. 10028

Mrs. Stuart Davis 15 West 67th Street New York, NaXx 10023: 121w Xord 6000

Mr. & Mrs. Fred Gash 243 East 49th Street New York, N.Y. 10017

Mr. & Mrs. William Dove 12 Guilford Road Port Washington, L. I., N. Y.

Mr. & Mrs. Tessim Zorach O 14 Sidney Place Brooklyn, N.Y.

relikt viskre. John Eastman 36 East 68th Street New York, New York 10021

Mr. Jack Lawrence Dr. Walter Myden (EV 229 East 52nd Street New York, N.Y. 10022

Mr. Oscar Kusserow Wr. Tracy Miller 400 East 59th Street New York, N.Y. 10022

Mr. & Mrs. Gonsalo Fuseau 34-44 75th Street Jackson Heights, N.Y.

/ Mr. & Mrs. Leonard Linden O 343 East 30th St., Apt. 21L New York, N.Y. 10016

Mr. & Mrs. Edwin Gilbert Bridgewater, Conn.

Mr. & Mrs. Robert Osborn Salisbury, Com.

Mrs. Monique Storrs-Booz 687 Blackthorn Road Winnetka, Illinois

Mr. & Mrs. Jerome Greene 14 East 76th Street New York, N.Y. 10021

Mr. Willard Cummings 154 West 57th St., Studio 830 New York, N. Y. 10019

Mr. & Mrs. John I.H. Baur Whitney Museum 945 Madison Avenue New York, N. Y. 10028

Mr. Denelson F. Hoopes 230 East 15th Street New York, N.Y.

Mr. & Mrs. Yousuf Karsh Little Wings, Prescott Highway Ottowa, Canada

Mr. & Mrs. Jacob Schulman 97 North Main Street Gloversville, N. Y.

Mr. & Mrs. Harry Baum 5159 34th St. N.W.

Washington, D. C. 20008

30 Mr. & Mrs. William C. Murray Munson-Williams-Proctor Inst. National Collection of Fine Arts 312 Genesée Street, Mibas . c nivraid . n. Museum of Art Utica, N. Y. The University of Consecution and Mr. & Mrs. Andrew Cluratehden . strots 31 Everett Street Post Parvier New Haven, Conn.

Miss Eva Lee 450 Great Neck Road Great Neck, N.Y.

Mr. & Mrs. Andre Previn

Mr. & Mrs. A. Abbott Coblentz

1454 Stene Canyon Road

Worcester, Mass. 01602

Dr. & Mrs. David Scott

Smithsonian Institution

Washington, D. C. 20560

U Los Angeles, Calif.

/ 27 Marwood Road

Following is the list of names and addresses of people Mario Agles .TM Halpert would like to have invited to the Neard DinnersumpvA goalban 272 New York, N. Y. 10022

Dr. Firs. . : Ivic solpon O 45 Fast 57mc Stract New York, N.Y. 10025

> hr. - his. Fred Gash 263 Bast 49th Strent new York, N.Y. 10017

Mr. S Mrs. Tessim Zorach C i4 Sidney Place brooklyn, w.Y.

> Fr. Jack Laurence Dr. kalter Myden 229 East 52nd Street New York, N.Y. 10022

Mr. 6 hrs. Gonsalo Funesu 34-44 ?5th Street Jackson Heights, H.Y.

Mr. & Mrs. Edwin Gilbert Bridgewater, Conn.

Mrs. Honique Erores-dooz 66/ Blackthorn Road Minnetka, Illinois

Mr. Willard Cummings 154 kest 57th St., Studio 830 New York, N. Y. 10019

> Mr. Demelson F. Roopes 230 East 15th Street New York, N.Y.

hrs. Stuart Davis 15 dest 67th Street Good luck with it Sall kidd , Mack were

> hr. & brs. willtam Dove 12 Fred ord Road Port Washington, L. I., M.Y.

nemissi adol . aTracy. Miller 35 Rast 68th Street New York, New York 10011

> Vir. Uscar Kussarow o Mr. Tracy itiler 400 best 59th Street New York, N.Y. 10022

W. Mr. & Mrs. Leonard Linden Ch 343 Hast 30th St., Apt. 21L New York, N.Y. 10016

> hr. & hrs. Robert Osborn salisbury, Conn.

Mr. 6 Mrs. Jarome Greens 14 East 75th Street New York, N.Y. 10021

Mr. & Mrs. John L.H. Baur Whitney Museum 945 Madison Avenue New York, N. Y. 10028

Mr. & Mrs. Yousuf Karsh / Little wings, Prescott Highway Ottewa, Canada

May 27, 1968

Mr. Henry Hopkins, Director Fort Worth Art Center 1309 Montgomery Fort Worth, Texas 76107

Dear Mr. Hopkins:

Enclosed please find four more photographs of the paintings you tentatively selected. You took the O'Keeffe and Demath photos with you and there is now just one missing - the Dove charcoal dated 1912. We will have this photographed and sent to you shortly.

It was a pleasure to see you and I enjoyed our visit greatly. If there are any other artists on our roster you would like to consider, we will send you additional photographs if you so desire.

My best regards.

Sincerely yours,

EGH/tm

added 85 replintes

May 23, 1968

Mr. Peter Gilbert 29 Split Rock Drive Kings Point, New York 11024

Dear Mr. Gilbert:

Pardon me for annoying you again, but I have been having a great deal of trouble with the bookkeeper our accountant hired for us and have to resort to clients, etc. to help me out before our new bookkeeping set-up is effected (next week).

According to the records in the ledger, the account appears as follows:

Jan. *68 Purchased O'Keeffe \$9690. Inc. Tax

Payments as follows: 1/6 5000.

3/29 4180.

Balance 510. — Per 19/1968

Your previous purchase of the Kuniyoshi oil was made on December 5th for \$9190.and you gave us a check for \$5000. There is no record of a later payment. If translated correctly, the \$4180. should have been applied to the Kuniyoshi, which would have completed that payment. Thus, in retranslating the cockeyed bookkeeping, the balance is due on the O'Keeffe and amounts to \$4690.

I would be most grateful to you if you would check your records and let me know whether they correspond with ours and if somehether you are prepared to make the latter payment on the O'Keeffe.

Hereafter, we won't have these problems as I have engaged a real pro, familiar with the art world and one who will find a bookkeeper who knows the business.

Many thanks for your cooperation and I look forward to seeing you and Mrs. Gilbert at the Gallery soon.

Sincerely yours,

EGH/tm

PLEASE RETURN TO:

Paul Cummings 360 East 72nd Street, New York, N.Y. 10021 USA 212-YU 8-8754

PLEASE READ

We request this information for a catalogue raisonne of the work of Mark Tobey. Please use one form for each painting or drawing. If a painting has been sold or dispersed would you please let us know its new location. Include an 8 x 10 glossy photograph if available. PLEASE PRINT OR TYPE. Thank you.

Address: Telephone: For the credit line may we use your name: Yes (), No (), or cre Private Collection (). Title: Dimensions: Height:	Name:	
Telephone: For the credit line may we use your name: Yes (), No (), or cre Private Collection (). Title: Dimensions: Height:	Address:	
Private Collection (). Title: Dimensions: Height: x Width: Support: Support: Location: Hadium: Support: Location: Has there been any restoration to this painting? Yes () No () Describe: From whom did you acquire this work? Date: Have you loaned this picture to exhibitions? List: City: Slack & White Negative # Color Negative # Color Negative # Titles:	Telephone:	
Private Collection (). Title: Dimensions: Height:	For the credit line may we use your n	name: Yes (), No (), or credi
Dimensions: Height: x Width: Medium: Support: Support: Location: Has there been any restoration to this painting? Yes () No () Describe: Date: Date: Have you loaned this picture to exhibitions? List: City: Black & White Negative # Color Negative# Do you have other Tobey's in your collection? Titles:	를 가게 되었다고 있는 그 전에 가장 무슨데 하는데 하는데 되었다면 하는데 가장 하는데 그는데 그는데 하는데 그 나는데 그는데 그는데 그는데 그는데 그는데 그를 하는데 하는데 그는데 그렇게 되었다.	
Dimensions: Height: x Width: Medium: Support: Location: Has there been any restoration to this painting? Yes () No () Describe: Date: From whom did you acquire this work? Date: Have you loaned this picture to exhibitions? List: City: Slack & White Negative # Color Negative# Do you have other Tobey's in your collection? Titles:		
Signed:Yes (), No (). Dated: Location: Has there been any restoration to this painting? Yes () No () Describe: From whom did you acquire this work? Date: Have you loaned this picture to exhibitions? List: Photograph Name of Photographer: City: Black & White Negative # Color Negative # Do you have other Tobey's in your collection? Titles:	Title:	
Signed:Yes (), No (). Dated: Location: Has there been any restoration to this painting? Yes () No () Describe: From whom did you acquire this work? Date: Have you loaned this picture to exhibitions? List: Photograph Name of Photographer: City: Black & White Negative # Color Negative # Do you have other Tobey's in your collection? Titles:	Dimensions: Height:	_ x Width:
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From whom did you acquire this work?	Signed: Yes (), No (). Dated:	Location:
Photograph Name of Photographer: City: Black & White Negative # Color Negative# Do you have other Tobey's in your collection? Titles:	Has there been any restoration to thi Describe:	s painting? Yes () No ()
Name of Photographer: City: Black & White Negative # Color Negative# Do you have other Tobey's in your collection? Titles:	From whom did you acquire this work? Have you loaned this picture to exhib	Date:
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Name of Photographer: City: Black & White Negative # Color Negative# Do you have other Tobey's in your collection? Titles:		
Black & White Negative #Color Negative# Do you have other Tobey's in your collection? Titles:		
Do you have other Tobey's in your collection?Titles:		
Titles:	Black & White Negative #	Color Negative#
Titles:		
Did you own works which have been sold or dispersed?		
Titles:	STOP THE PROPERTY OF THE PARTY	ld or dispersed?
Have they been photographed?Do you have photos? Do you know the photographer? City		

archers are responsible for obtaining written permission as both artin and purchaser involved. If it cannot be ablished after a reasonable search whether an artist or retuser is living, it can be assumed that the information y be published 50 years after the date of sale.

Herbert L. Grosberg
Contified Public Accountant

28038 South Harwich Tarmington, Michigan 48024 851-2445

May 51, 1968

Mrs. Edith Gregor Malport Downtown Gallery 465 Park Avenue New York, N.Y.

Dear Mrs. Helpert:

Mr. Paul Leve, of the Krage Art Center, advised me that you are lending some Deves to their Art Show in Nevember, 1966. I have two which I am lending.

Anyway, Mr. Leve inquired if mine were for sale and at what price. I indicated pessibly, but had not really thought about the price. I was advised that you were going to have some of your works tagged.

I have an unusual request. If you are going to place prices upon the Deves, I wonder if I may impose, ever so slightly or even morese, as to inquire the price you will be asking for his work. Both of mine are 5x7, done in 1938 and they are titled, TOWN BUILDINGS and the other SUN AND TOWN. Both are waters.

I would be grateful for a reply.

Student L. Tinker

(

rier to publishing information re searchers are responsible for our um both wrist and parallaser inv stablished after a reasonable sear archaner is living, it can be assuray be published 60 years after the

hay 23, 1968 8**891 .22 ya**M

Mr. Harry Bach 520 Fifth Avenue New York, New York

Dear Mr. Bachi

This is to advise you that I have written to my previous accountant to make it very clear that our association has been ended. The temporary bookkeeper he hired for me cannot spend more than one day a week at the Gallery and that makes the dismissel very simple for me.

I called Dolores Doran, whom I interviewed once and who was to come back. She could not talk free-ly from her deak at work and said she would have someone else phone me shortly.

I look forward to seeing you here on June 3rd and will have the tax reports dating back five or six years evailable together with all the books, etc. Would you be good enough to call me to set a specific hour. Also, I hope that in the event that Miss Doran does not accept the job, you will find someone else to attend to the accumulated work. If the right person is available, it would be a full time job as I think the bookkeeper should also take care of the stock books, which are relevant to her job.

I will be leaving for a special event tomorrow and don't expect to return until Monday. I am enclosing a card which explains the "event". The presentation of the award will be accompanied by various festivities they have planned.

Sincerely yours,

EGH/tm

or to publishing information regarding sales transactions carchers are responsible for obtaining written permission as both wrist and purchases involved. If it cannot be shifted after a reasonable search whether an artist or orchases is living, it can be assumed that the information y be published 60 years after the date of sale.

83, 1968 May 23, 1968

> Mr. Herry bech 520 Fifth Avenue New York, New York

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I will be leaving for a special event tomorrow and don't expect to return until honday. I am enclosing a card which explains the "event". The presentation of the award will be accompanied by various festivities they have planned.

Sincerely yours,





Coble - KODANSHAFAMS

Interest Oreway Buckyo key Tatyoy Japan.

Gas Kyokai Bldg., 38, Shiba-Kotohiracho Minato-ku, Tokyo

May 11, 1968

The Downtown Gallery 32 East 51st Street New York

Dear Sirs:

We are a new company called Kodansha Famous Schools, a joint company of Kodansha Limited, Japan's largest publishing house and Famous Schools of Westport, Conn. I am sure you have heard about the school and its activities.

Since we have just started the school in Japan, we need more than anything to publicize the school to the public, and at this point we seek your kind assistance in gathering some information from you. You must be wondering why we got your name and so forth; your gallery was referred to us by Mr. Takeuchi of Gallerie Espace, and we hope you could help us. Mr. Ben Shahn is one of our famed guiding faculty members, and he is very popular among our students. On the occasion of a graphic art exhibition which will be held in Tokyo, Osaka and other big cities, we would like to have as many information on Mr. Shahn as possible as he will be featured in the exhibition as one of the greatest artists of the world. Therefore if you would be kind enough to let us have materials regarding him such as catalogs and price list of his prints, posters and other graphic works that are available, we would be very grateful to you.

Hoping to hear from you soon,

Sincerely yours,

Akira Kurita

Manager, Sales Dept.

AK/tk

or to publishing information regarding sales transactions, saythers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be blished after a resemble search whether an artist or whence it living, it can be assumed that the information who published 60 years after the data of sale.

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

May 6, 1968

Mr. Tracy Miller The Downtown Gallery 465 Park Avenue New York, N.Y. 10022

Dear Mr. Miller:

Enclosed is the blue copy of your bill of receipt and I am keeping the white one for our records.

Dove's Blackbird will remain in our tour through April, 1969. At that time it will be claimed by its new owner:

Mr. Edward R. Hudson, Jr. 1510 First National Bank Building Fort Worth, Texas 76102

You might take note that Mr. Hudson wishes to remain as anonymous as possible.

Sincerely

ldan Feinstein

Circulating Exhibitions

Enclosure

THE AMERICAN ACADEMY OF ARTS AND LETTERS THE NATIONAL INSTITUTE OF ARTS AND LETTERS



633 WEST 155 STREET - NEW YORK, N.Y. 10032

May 16, 1968

Dear Edith:

Here is the list I promised to send you of the Zorachs in as good a chronological order as I can make out. I await your criticism and suggestions.

It was so delightful to see you the other day--

Much love,

Mrs. Edith Halpert 465 Park Avenue New York, NY or to publishing information regarding mice transactions, carchors are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be ablished after a reasonable search whether an artist or observe is living, it can be assumed that the information y be published 50 years after the date of sole.

May 28, 1968

Mr. Lester Avnet Avnet Inc. 1271 Sixth Avenue New York, New York

Dear Lester:

As you may recall, I borrowed two photographs from you when I was asked to help the Smithsonian Institution in relation to the then forthcoming exhibitions, including that of portraits.

As you know, the exhibitions were reduced numerically because of lack of funds and each department (categorically)
was reduced in size considerably and was forced to lessen
the shows accordingly. Consequently, most of the original
selections were eliminated and I am therefore returning the
photographs you were good enough to let me have for submission to Charles Nagel.

One of these days I hope I can get you to have lunch with me at the Gallery to discuss the project on which I am working and which I think would be of interest to you. Do let me know when you have a free hour or two. It will be a pleasure to see you again.

Best regards.

Sincerely yours,

EGH/tm



May 7, 1968

The Eakins Press 155 East 42nd Street New York, New York

Gentlemen:

We understand that you have published a new book on Gaston Lachaise, with a preface by Rilton Kramer.

Would you be good enough to send us a copy with your bill, less our usual Art Book Sales Department discount.

Thank you for your cooperation.

Sincerely yours,

Tracy Miller

May 28, 1968

Mr. and Mrs. Amdre Previn 1454 Stone Canyon Road Los Angeles, California 90024

Dear Dory and Andre:

When I returned from the most exciting evening I have experienced to date - I am referring to the Award presentation ceremony at the Museum at the University of Connecticut - I found your telegram and was deeply touched with the message, although it would have been an added pleasure to see you both at the Museum.

While I have received quite a number of medals, etc. in the past, this was a very special occasion in my life as it came at a moment when I was announcing my new plans of cutting down on my "consignors", which would have indicated a letdown - as it would be interpreted in the gossphy art world. This award - for the first time - was an excellent belance and therefore I was very pleased. Besides, the party was delightful and I was flattered that so many of my clients and friends were among those present, despite the fact that the weather that afternoon and evening was vile and transportation was most difficult.

The installation of the exhibition was superb and both the cocktail party and the dinner were conducted in grand style. I wish you could have been there, as it would have been a great treat - but I can understand your problem and am most grateful for the charming telegram.

I hope that you will be in New York sometime in the near future as it is always a joy to see both of you.

With affectionate greetings, I remain,

As ever.

EGH/tm

May 23, 1968

Mr. Edward Dwight, Director Munson-Williams-Proctor Institute 310 Genesee Street Utica, New York

Dear Edward:

In our archives I found something absolutely fascinating in connection with the title of the Demuth painting, NOSPMAN M. EGIAP. We were always curious about this, but based on today's "find", we were evidently advised that the name was in reverse and actually is Paige M. Sampson. I am enclosing a copy of a letter from Lancaster, Pennsylvania, the birthplace of Charles Demuth.

Strangely enough, some stranger who came into the Gallery and saw the painting, which had no title, also
gave us some valuable information. I am referring to
one of Demuth's "Homage to a Friend" so-called posters.
This canvas had the word "Love" repeated a number of
times and he informed us that it referred to Gertrude
Stein - just as FIGURE 5 IN GOLD, which also had no
title, was known to be dedicated to William Carlos
Williams.

We have made arrangements with Budworth the pick up the painting on Monday for shipment to you. Meanwhile, I am enclosing our "on approval" invoice and would appreciate your adding this to your insurance floater as our coverage ends " at the portal". Also, please note that the Demuth was my property but that I turned it over to my Foundation subsequently and, if you decide to purchase it, the payment should be made accordingly.

With best regards.

As ever.

EGH/tm

or to publishing information regarding sales transcenches are responsible for obtaining written per both artist and purchases involved. If it cannoblished after a reasonable search whether an art phaser is living, it can be assumed that the information published 60 years after the date of sale.

have showed it and is now at the framer's and will be hung in my apartment with great pride. All in all, my visit was a memorable event and again I thank you.

My best regards.

Sincerely yours,

Pay 13, 1998

EGH/tm

Tr. Mathan another, (ca):
Art Oret., chaos of the Arte

P.S. I have received several calls as to whether the opening connect and the ceremonies following will be black tie - as the girls want to know whether they should wear long dressed at least l

> There is one request I have to hake because several of the guests you so kindly invited to the opening of the show days called me to ascerbain how to get to Stores. Since I recall that it took almost four hours to get there from New York wig limousine, I would proatly appreciate specific directions via plane or train to a toodite the trip. I cannot usuall the Antes of the similar, but no doubt will 'the out tememory and may consider chartering a plane to lead and and arrange for a bus to take all of us to the University to simplify the trie for all those who received invitations from you and are planning to accept. However, there is always the possibility that the westher will make the flight impossible and I would therefore be grateful for a map for those who plan to motor or to use the railroad to derugord on a town closer to Storms. I will supreciate the directions and the name of a bus company which i can contact to meet us in Hartford in the event that the air idea will work out.

Adam's picture has made a great hit with everyone to whom I

THE METROPOLITAN MUSEUM OF ART NEW YORK, N.Y. 10028

May 14, 1968

Miss Edith Gregor Halpert Director The Downtown Gallery 465 Park Avenue New York, New York 10022

Dear Miss Halpert:

I am very glad to tell you that approval has now been given for the loan of the Kuniyoshi painting "Exit" for the Kuniyoshi retrospective exhibition which Mr. Roy Craven is organizing, to be held at the University of Florida, Gainesville and at the National Collection of Fine Arts, February 1969 through June 1969.

For your information, we are also lending the watercolor "Fish Head" which we promised to Mr. Craven some months ago.

With kind regards,

Sincerely yours,

Mrs. Edward A. McGill Assistant for Loans

copy: Mr. Roy Craven University Gallery University of Florida Gainesville, Florida or to publishing information regarding sales transactions, carchers are responsible for obtaining written permission to both artist and purchases involved. If it counct be blished after a reasonable search whether an artist or chaser is living, it can be assumed that the information y be published 50 years after the date of sale.

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oriented, n with a

basic belief in God, but not affiliated with any specific religion. The organization adheres to twelve steps (formulated when the organization began) which are guides in paving the road to recovery. Eleven of the steps are very flexible, one is rigid -- that one being a member must admit that he is powerless over alcohol. AA's strength lies in its, if not religious, religious-like group appeal, toward which the individual can turn and depend. The member develops an almost compulsive, very dependent relationship with the group, lives by it, identifies with it. For some, this kind of treatment may be ameliorative, but for many others AA does not fill social and psychological needs. Also the group stresses treatment of symptoms rather than the underlying causes -- for some again this may be successful, but for many others, unless the causes are dealt with, the same manifestations (drinking) or different but as serious and destructive ones will soon come to fore.

But where can the alcoholic for whom AA fails, turn?

In almost every large city there are voluntary organizations - some NCA affiliates, others not - designed solely to meet the needs of the alcoholic. In Manhattan, although new, relatively small, and much in need of funds, such an organization exists. It is ACCEPT (Alcoholism Center Coordinating Education, Prevention and Treatment) located at 167 E. 80th St. ACCEPT was organized by the New York Council on Alcoholism in 1963, and is the first and only voluntary out-patient clinic in New York City, solely devoted to the treatment and prevention of alcoholism.

Whereas AA's method, and hopeful success, is based on an orientation which is supportive, ACCEPT focuses on what could be called an "insight orientation". Treatment under the ACCEPT program is directed by the dynamics of group therapy. In broad terms the difference between the aims of the two curative methods is that under the AA plan the alcoholic's dependency is switched from the bottle to the group (stressing group support and understanding), whereas, with ACCEPT the drinker's dependency is transferred from bottle to group and therapist to self – thus emphasizing a

(Continued on Page 10)

one another, that they have no diffi-

cior to publishing information regarding sales transactions meanthers are responsible for obtaining written permission both artist and purchaser involved. If it cannot be eablished after a reasonable search whether an artist or archaser is living, it can be assumed that the information sy be published 60 years after the date of sale.

Sills the dear again up, a fully.



Silver Burdett Company A Division of General Learning Corporation

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421-985D

3 East 54th Street, 18th floor New York, New York 10022

May 21, 1968

Mr. Tracy Miller The Downtown Gallery 465 Park Avenue New York, New York

Dear Mr. Miller:

I have finally located Ben Shahn's HUNGER. It is on exhibit in Garden City for the American Federation of Arts and will be back in New York City at the end of this month and can be photographed for us then -- for reproduction in a book we are preparing for religious purposes for second grade students.

I am enclosing a copy of a letter from Auburn University giving us permission to reproduce the painting but saying that your permission must be had, too. May we have it? The American Federation of Arts won!t arrange the photographing until they have the letters of permission.

Thank you. I look forward to hearing from you at your earliest convenience.

Sincerely,

Joan Scafarello

Picture Researcher

P.S. I have just received a call from your office suggesting that I write to Mr. Shahn. If you don't own the copyright and Auburn University does own the painting, don't you think that the University's permission is sufficient? Also, I wrote to Mr. Shahn quite a while ago asking him if he knew where the painting was and received no work from him.

BAKER # 1631 Hunger 1946 temp. 0 26 w. x 40 h.

THE EAKINS PRESS NEW YORK · PUBLISHERS

155 EAST 42 STREET NEW YORK CITY 10017 TELEPHONE: 212 YUKON 6-4077

60 EU

9 May 1968

Tracy Miller
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Tracy Miller:

We are pleased to fill your order #5.7.68 which arrived today.

The books we publish are designed to be of lasting interest, and each book is kept in print and readily available.

We welcome your orders, and we ship the day the order arrives. Our Trade Discount Schedule and catalog are enclosed.

Sincerely,

Ruth Hokanson

RH/MM encl. is to publishing information regarding sales transactions, suchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be blished after a reasonable search whether an artist or chaser is living, it can be assumed that the information y be published 60 years after the date of rais.

Museum of American Folk Art - Octobe	r 14 - December 2, 1968
49 West 53rd Street	
New York, N.Y. 10019	
Albany Institute of History and Art - De	cember 9, 1968 - January 7, 1969
125 Washington Avenue	
Albany, New York, 12210	
Date of Painting: c. 1829	Residence of Subject: See Connecticut
	Historical Society Bulletin for information
Subject's name: Joseph Earl Sheffi	eld e maiden, then married name of female subjects
please giv	e materia, men men meno ar temeso adojecta
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Birth date: 1793, Southpo	
Birth date: 1793, Southpo	rt, Connecticut
Birth date: 1793, Southpo Marriage date: Death date: 1882 Occupation: Cotton merch	rt, Connecticut To: Maria St. John ant - Mobile Ala 1816-1835 - Railroad
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125 Washington Avenue	
Albany, New York, 12210	
Date of Painting: c. 1829	Residence of Subject: See Connecticut
	Historical Soc. Bulletin for information
Subject's name: Maria St. John Sh please gh	effield ve maiden, then married name of female subjects
Birth date: 1801	
Marriage date:	To: Joseph Earl Sheffield
Death date: 1889	
Occupation:	

FRATELLI FABBRI EDITORI

PUBLISHERS - EDITEURS - VERLAG - EDITORES 91, Via Mecenate 20138 Milano (Italy) Telex: 32321 FABBRI

Milan, May 21st, 1968

Mesars. COLLECTION HUNTINGTON The Downtown Gallery 16 E. 10th Street

Dear Sirs,

Publishers Ripalta ask us for the transparency of the "Quando i Santi" 1956 by Ben Shann, we photographed some time ago in order to reproduce it in their publication "L'astrologo moderno", published in Italy and abroad, in Italian and foreign langue ges.

We ask therefore your permission to authorize them to reproduce the above picture.

It is understood that they will proceed to the usual mentions.

With our best regards,

Yours sincerely

FRATELLI FABERI EDITORI

Anna Cazzaniga

(Copyright Office)

[postmarked 5-24-68]

Dear Mrs. Halpert.

Mr. Lyman of our staff tells me he talked with you briefly about various books and letters you might be interested in selling.

I am always willing to purchase modern literature and associated items such as manuworipts, letters, inscribed books, etc. Do not hesitate to contact me when you decide to dispose of such material.

ANDREAS BROWN, President

The Gotham Book Mart

Mrs. Alfred Kreymborg 25 Gurley Road Stamford, Conn.

2

Though I miss Alfred horrably each day, it is good to know that his mame will live on. This professor has signed a contract with a publisher, so I know it will be published.

Edith, remember that you promised to take yourshare on the Maurer. You were so generous about the Lipchitz (?)

You have certainly held your own in this mad world of fakes. I really keep am open mind when I see the Ops, Pops, etc. and aside from being occasionally decorative, you've taken in all they have to say at first glance. Or am I wrong?

Please try to see us when you get to Newtown. We'd love it.

Thanks again, and with

Jorthy

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

May 1, 1968

Mr. Tracy Miller
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mr. Miller:

Pursuant to our telephone conversation of April 10, 1968, I am pleased to write you that we have concluded the sale of the Arthur Dove painting, Blackbird, 1968, owned by your gallery.

Enclosed is the check made payable to The Downtown Gallery, in the amount of \$11,000, your stated sale price.

The new owner is Mr. Edward R. Hudson, Jr. of Fort Worth, Texas.

Sincerely,

Moan Feinstein

firculating Exhibitions

Enclosure: Cashier check for \$11,000 payable to

The Downtown Gallery

PN Now may

or to publishing selectivities reprinting written permission curchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be bished after a reasonable search whether an artist or chaser is living, it can be assumed that the information y be published 60 years after the date of sale.



DEPARTMENT OF STATE WASHINGTON

May 15, 1968

Den Edit -

Namey Kefauver's successor has just been named, so I hasten to share the news with you.

Best wister & you and Great

Carol V. Harford Fine Arts Officer Art in the Embassies Program

To be invited

To extend invitation

Mrs. C. Goodwin Carter

Joan Dutchess Mrs. James Fosburgh

Mrs. Chester Dale

Mrs. Carrol Cartwright

Mrs. Charles Dana, Jr.

Mrs. Douglas Auchincloss

Mrs. Gilbert Browne Mrs. Emily Staemrfli Mrs. Johnston

Mrs. Conner Mrs. AcGrath

Mrs. Conner

· ·

Willard Cummings

- 11. Men's Committee It was decided to defer selecting a Chairman until the Board has been further expanded.
- 12. Alumni Committee Mr. Eastman reported that Robert Indiana has agreed to be Chairman.
- 13. Zorach Endowed Scholarship A report to those who contributed was discussed and a letter to those who have not was agreed upon

Mrs. Zorach will be asked to send thank you notes to those who contributed.

14. Fast Donors and Prospects - A list of past donors and prospects was given to each Trustee present, and will be sent to others.

Trustees are asked to indicate which people on the lists they will write to for contributions.

It was requested that the Director send to the Trustees information on the funds needed fromgifts for the fiscal year both for general needs and scholarships. In addition, a list of distinquish alumni is to be sent.

15. The meeting was adjourned at 12:00 noon to July 19th, 1968 at Red Farm, Skownegan, Maine.

Joan Franzen

May 27, 1968

Mr. Richard P. Tater 103 Oakland Avenue Gloversville, New York

Dear Mr. Tatar:

Thank you for your delightful letter. I too enjoyed seeing you and Mrs. Tater.

I was also deeply touched by your generous thoughtfulness in sending me the gloves and extend my thanks to the Tatars.

I hope that you will have occasion to being New York again soon and let me know in advance so that we may spend an evening together to gossip about the other typessof collectors so prevalent.

With best regards,

Sincerely yours,

EGH/tm

May 28, 1968

Mrs. Terry Dintenfass 18 East 67th Street New York, New York 10021

Dear Terry:

Thank you for sending me your announcement of the Hyman Bloom exhibition to be held at the Whitney Museum in September of 1968. He well deserves a New York representative of your caliber and I am happy to learn that Bloom is finally getting his deserved recognition.

For your information, I have two examples of his work in our inventory, one of which is what I think you and the Whitney Museum will consider of great importance. If you would like to see it, I can have it brought in from the warehouse where it is stored - or I can send you a photograph for consideration. I do not wish to sell this, but I think it will be an asset in the exhibition and you may feel likewise.

Do let me know if you are interested.

My best regards.

Sincerely yours,

EGR/tm

May 17, 1968

The Dewntown Gallery 465 Park Avenue New York, N. Y. 10022 U. S. A.

Dear Sirs;

I wish to get two catalogues of Bon Shahn, to know his work's price.

Please tell me the price and send me the catalogues.

I leave it entirely to your discretion.

Yours sincerely,

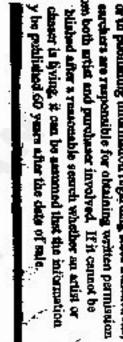
Tetsue Kejima

Mikenbashi Gallery

1, 3-cheme, Nihenbashi-teri

Chue-ku, Tekye

Japan





FILM ASSOCIATES EDUCATIONAL FILMS 11559 SANTA MONICA BOULEVARD, LOS ANGELES, CALIFORNIA 30025 477-0031

May 9, 1968

The Director The Downtown Gallery 32 East 51st Street New York, N.Y. 10022

Dear Sir:

We are producers and distributors of audiovisual materials for use in classroom teaching. The enclosed catalog perhaps suggests what we do. Since 1967, we have been a part of the Columbia Broadcasting System.

At present, we are working on a series of filmstrips dealing with the use various artists have made of watercolor. For this project, we would like to photograph portions of the Eight American Masters of Watercolor exhibit now at the Los Angeles County Museum of Art. Many of the most outstanding pieces hung in this exhibit were lent by your museum, and we wonder if you would have any objection, in principle, to our photographing them.

We are not, at this time, requesting permission to reproduce such photographs, as it will be several months before we have made a final selection of the paintings we would like to include in the filmstrips. At that time, we would request specific permissions from you.

We would not, of course, make up filmstrips containing any material which we were not specifically authorized, by title, to use and, naturally, we would acknowledge on the filmstrip the source of all paintings shown.

Thank you for giving this matter your attention. We look forward to hearing from you.

Sincerely,

John Lord

JL/mw

Enclosure - Catalog

May 13, 1968

Mrs. Edith Gregor Halpert, Director THE DOWNTOWN GALLERY 465 Park Avenue New York, N. Y. 10022

Dear Edith:

We certainly do want you to ship Demuth's "NOSPMAS M. EGIAP" to us on approval and understand that the net price is \$15,000.

We are definitely interested in paintings from your personal inventory. If you wish, please send me photographs of these paintings as I imagine you will be closed soon for summer.

I enjoyed our visit and look forward to seeing you again soon.

With kind regards,

Sincerely,

Edward H. Dwight, Director

EHD/awh



May 14, 1968

The Diners Club 10 Columbus Circle New York, N.Y. 10019

Attention: Accounts Receivable

Re: Account #1709-3733-8

Gentlemen:

We have received our new Diners Club card with the expiration date extended for one year, for which we thank you.

However, we have been using the card to charge on several occasions recently and we note that we have received no bills for quite some time.

Would you be good enough to send us a bill for charges incurred to date and we will pay it promptly.

Thank you for your cooperation.

Sincerely yours,

Tracy Miller

or to paramining automateur registration of the parameter of the careful written parameter on both artist and purchaser involved. If it cannot be ablished after a reasonable search whether an artist or published for oan be assumed that the information y be published for years after the date of sale.

June 3, 1968

Mr. Richard Hirsch, Director
Allentown Art Museum
Fifth and Court Streets
Allentown, Pennsylvania

Dear Richard:

Thank you for sending me your recent BULLETIN of the Allentown Art Museum. I would be most grateful if you would also send me a copy of the ALCOA COLLECTION catalog referred to in this announcement, together with the "fast-selling book", GREAT ART TREASURES IN AMERICA'S SMALLER MUSEUMS and a bill for the two publications, as I am becoming more and more interested in these smaller museums throughout the country, which I regard (frankly) as more constructive than the large organizations. In the former classification I also consider the university museums of special interest, as you will note upon receipt of the University of Connecticut Museum of Art catalog, which I have requested to be sent to you from Storrs, Connecticut.

Also, I sincerely hope that I will have the pleasure of seeingypou again in the near future. It has been a long, long time since you paid us a visit. Mean-while, my very best regards.

Sincerely yours,

or to publishing information regarding sales transactions, according are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be ablished after a reasonable scarch whether an artist or reluser is living, it can be assumed that the information y be published 60 years after the date of sale.

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

Department of Membership

June 3, 1968

Dear Mrs. Halpert:

Recently, we wrote you concerning the renewal of your \$100 Fellow Membership in The Museum of Modern Art. Since we have not heard from you, I trust you won't mind my calling this matter to your attention once again.

We are deeply appreciative of your generous support over the years and hope that you will wish to renew your contribution again this year.

Sincerely yours,

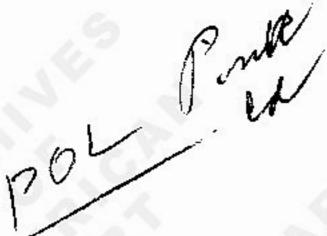
Balbara Eliman

Barbara Elliman Associate Director of Membership

Mrs. Edith G. Halpert The Downtown Gallery 465 Park Avenue New York, N. Y. 10022

Jacob Jacob

or to publishing information regarding sales transactions, earthers are responsible for obtaining written permission at both artist and purchaser involved. If it cannot be ablished after a reasonable search whether an artist or releaser is living, a can be assumed that the information y be published foll years after the date of sale.



May 13, 1968

Mrs. George Maurice Morris 2401 Kalorama Road Washington, D. C.

Dear Mrs. Morris:

Please accept my belated thanks for your invitation to dinner at your home before the opening at the Smithsonian Institution.

As no doubt Don McClelland reported, it was impossible for me to get away from the Gallery in time to be with you at seven o'clock and I regretted deeply that I could not do so. However, I hope to have the pleasure of meeting you in the near future and in the event that you are planning to be in New York, I would appreciate having word from you to that effect so that I could have the privilege of a visit with you at the Gallery. Please let me know.

Gratefully yours,

EGH/tm

.

HARRY N. ABRAMS

INCORPORATED

Publishers of Fine Art Books

6 WEST 57TH STREET, NEW YORK, N.Y. 10019

page 2

I am particularly anxious to have photographs as soon as possible, for they would be of great assistance at this time in planning the appearance and page layout of the book. Whatever you can do to expedite their delivery to Mrs. Adler would be very much appreciated by me.

May I thank you for your cooperation and consideration.

Cordially,

Sam Hunter

Permission	g	ranted	for	reproduction	of	aforementioned	MOLKS !
Signeture	of	owner		· · · · · · · · · · · · · · · · · · ·			
Date							

SHIO10 .

plor to publishing information regarding sales transactions, seemethers are responsible for obtaining written permission rom both artist and purchases involved. If it cannot be stabilized after a reasonable search whether an artist or inchases is living, it can be assumed that the information sy be published 60 years after the date of sale.

THE DOWNTOWN GALLERY

fetablished 1926

EDITH GREGOR HALPERT, Director Consultation by appointment enly Tolophone: Plaza 3-3707 465 PARK AVENUE NEW YORK, N. Y. 10022

May 27, 1968

Miss Anna Cazzaniga Fratelli Fabbri Editori 91, Via Mecanate 20138 Milano, Italy

Dear Miss Cazzaniga:

In order to explain the delay in our reply, leam enclosing your envelope which, as you will note, was sent to a wrong address (please refer to the correct address above). The Huntington Collection forwarded the mail to us some time later but included the original envelope in a new one.

I now regret that I cannot quite place the Ben Shahn title QUANDO I SANTI mentioned in your letter.

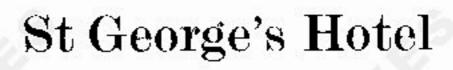
Also, your previous mail was held up because of a title, also referring to a drawing by Shahn (MAD DRUMS) is not correct, but I think I can locate something of that character by referring to some of our old records.

I am enclosing a form for you to sign (this is in duplicate so that you may retain one and we will have the original with your signature for our records). This lists all five pictures, of which you presumably have either black and white photographs or color transparencies. I trust this is all the material you desire.

Sincerely yours,

EGH/tm

DAVIS - DOVE - KUNIYOSHI - G. E. K. MORRIS - OSBORN - JATTNER - SHAHN - SHEELER - SPENCER - STORES - WEBER - ZORACH M. BRODERSON - DEMUTH - HARTLEY - MARIN - O'KEEFFE - PATTISON - PRICE - STASACK - STELLA - TSENG YU-HO WM. M. HARNETT (1848-1892) - AMERICAN FOLK ART GALLERY, Established 1929



Langham Place London W1 Langham 0111

June 3,1968

Edith dear?

London has experienced the first warm, sunny week-end and as the sun shines I keep wondering whether you spent the traditional Memorial holiday in New town. It has been a long time since you did this and I hope you, once again, went to the one place in this world where you can be YOU. Your gallery should now be closed for summer and again I'm presupposing that you will be in Newtown.

You should be in good old Connecticut that so appreciates the efforts and contributions of ECH. You have a penchant for being the FIRST in many areas amongst which are your shows subsequently stolen ideas by other galleries and at times claimed as their own. Now. another FIRST. The first annual International Silver Award. You write in your last letter that you "are proud of your girl friend". I am the one who must say that you are absolutely fantastic in your accomplishments even though you sacrifice yourself in doing all the things you do.

We have opened our school here in London and though we have not set London afire, we have done extremely well for a new venture in a foreign situation. It has produced much interest even though the Britisher is a bit wary and should be so. 55 guineas .. 165 dollars (no dollar sigh on this British typewriter) is a good deal of money and can be expended primarily by people who need this course for business purposes. We have sold the course as well to ALCAN one of the largest aluminum companies in Europe. Classes are to be held in their plant on Pridays from 8 A.M.—Il A.M. It is amost important contact and much depends on the success. They bought it only with the proviso that I teach the course and the managing director sold it on that basis. He did it and he will have to work it out because I am leaving London on the 17th of June and oming home according to my triginal plan with the International Vice-Pres.

These directors have an uncanny way of getting involved and then with a guilty smile say, "Please don't hate me for what I have done but I knew you would not let me down! Well, actually I will not let him down. I volunteered to teach the first two classes on the 8th and 15th and then he can take over and explain what he will. If I succumb each time, I'm a dead gal. They do this to keep me as long as they can and my arrangement is that as soon as I get the schools started, have trained instructors and see classes through the first few sessions, I may decide on a departure date.

The managing director is a very knowledgeable man; member of the British Institute of Directors; taught business management in universities and I have trained him to teach reading dynamics. So, as planned hope to be home June 17th but will have to return to Europe later to follow along on training instructors for other European countries. That in due time, as the Paris situation has altered—amny many plans for Europe.

Between work, pleasurable tho work, have been going to theater, bellet concents, trips, dinners etc..... Feel fine. WRITE soon in detail.

A Trustijouse Hotel

Rose - love - Cohe

dor to publishing information regarding sales transact searchers are responsible for obtaining written permit on both artist and purchaser involved. If it execut be stabilished after a reasonable search whether an artist analysis is hiving, it can be assumed that the information by be published 50 years after the date of sale.

M

May 10, 1968

Mr. Paul Love, Director

Kresge Art Center Gallery

Michigan State University

East Lansing, Michigan 48823

Dear Mr. Love?

Upon receipt of your letter, I pulled out the drawing you have in mind and have also obtained a price on it. I convinced the representative of the estate that, despite the current prices on Dove's work, such as those purchased by dealers in the two most recent auctions, we intend to maintain our price range as always to make such works of art available to smaller museums and university galleries - both with limited budgets for American art. Consequently, the price will be \$800. net.

Composition GAS BALL AND ROOFS, 1932 wolff pencil on paper: 5x7" signed "Dove" below

I was curious about the word "wolff" and in checking discovered that this medium was used by many artists instead of charcoal because the wolff is more adaptable to linear design.

Because the paper was attached to the backing with glue, we feel it would be advisable to have our excellent restorer remove the glue and mat it on rag board to preserve the picture permanently. We will also frame it appropriately and will absorb the cost of both.

Before we go to the expense, I want to make certain that you are seriously interested in acquiring this example.

It was good seeing you and I look forward to another visit. Best regards.

Sincerely yours,

EGH/tm

THE UNIVERSITY OF CONNECTICUT THE SCHOOL OF FINE ARTS

May 17, 1968

Mrs. Edith Halpert, Director The Downtown Callery 465 Park Avenue New York, New York 10022

Dear Edith:

Thank you for your warm letter. Lois, Adam and I all enjoyed having you visit. When I read that portion of your letter to Adam that mentions his painting a smile, half embarrassment, half delight rounded his lips and made his eyes shine. Lois and I look forward to seeing you again on the twenty-fourth.

I understand that Marvin has been in touch with you about the arrangements for your chartered flight and that he will have sent to you the names of the guests on your list who have accepted. I am informed that due to the necessity of getting on and off the buses used to transport guests from the president's house (cocktails) to the museum (dinner) long gowns are not in order, and cocktail dresses are.

I have collected the information you asked for on travel. You will find it enclosed on another sheet.

We all look forward to a grand evening next Friday - see you then.

Most cordially,

NK:ro Enol. Nathan Knobler Art Department

1401 Walnut Street Philadelphia 2, Pa

May 31, 1968

LOCUST B-7777

Mrs. Edith Halpert, Downtown Gallery 465 Park Avenue New York, N. Y. 10022

Dear Edith:

We received in the mail today a notice of the exhibit being held at the University of Connecticut. Our heartiest congratulations. It also reminded us that we haven't seen you for quite some time, and we do wish to get together.

Marilyn and I spent several weeks on the West Coast in what was a combination business-pleasure trip. As a result of this I have been rather closely tied down to my office since my return. Nevertheless, we shall be in New York within the next few weeks. At such time, we will call you in advance and try to get together for dinner or something.

I hope all is well with you. If you have a moment, drop me a line or give me a call and bring me up to date on what is happening.

Warmest personal regards.

Sincerely

BARRY R. PERIL

BRP:w

Prior to publishing information regarding sales to researchers are responsible for obtaining written from both soils and purchaser involved. If it can established after a reasonable search whether an a purchaser is living, it can be assumed that the informatible population of rails, the mobile purchaser is living.

RUBIN, WACHTEL, BAUM & LEVIN

596 MADISON AVENUE

NEW YORK, N. Y. 10023

AREA CODE 212 - FLAZA 9-2700

WASHINGTON OFFICE HOO CONNECTICUT AVENUE, N. W.

May 23, 1968

ALLEN B. WILDER
GERALO MARRIS
MAX WILD
PHYLLIS J. ROBERTS
IRWIN POPKIN
DONALD M. MEYZPSON
DAVID I. HELMAN
LLOYD M. FELLER

MAX J. RUBIN

HARRY H. WACHTEL FACOERICK BAUM

ABRAHAM G. LEVIN JOSEPH B. RUSSELL JACK G. FRIEDMAN

IRVING CONSTANT RAYMOND 8, HARRIS DAVID N. BRAININ BERHARD STEETL MARTIN A. COLEMAN STANLEY L. SKLAR

RONALD GREENBERG

SEYMOUR A. CASPER STANLEY B. BERNSTEIN COWN M. DAKER BOLOMON FISHER

JOSEPH TAUBHAN

Mrs. Edith G. Halpert The Downtown Gallery 465 Park Avenue New York, New York 10022

Dear Edith:

I just heard about the award which you are to receive from the University of Connecticut and want to extend my congratulations to you. It must be gratifying to add this to the other recognition and honors you have received for your good works in the field of art.

Sincerely,

Frederick Baum

FB:c

In the hope that it may stimulate some of the members to make comments to your office, either for against the position I have taken, I am mailing copies of this letter and my letter of April 6 to each member of the Association.

Celiard L

RLF:jm

May 11, 1968

Mr. Marvin S. Sadik, Director Museum of Art University of Connecticut Storrs, Connecticut

Dear Marvins

As you may recall, I was a little disturbed about representing Stuart Davis with two early paintings. This has worried me oconsiderably. I explained to you that his widow recalled the few remaining later examples of his work and that I did not want to compete with her by showing POCHADE a large oil dated 1958 as it would be competitive.

Well, last evening was a special occasion when Roselle wiped out all her resentments and dictatorial attitude. Together with our host we had a most enjoyable evening endingwhith brandy in my apartment, where she was delighted to see the big Davis hanging (which I own also). This morning she phoned me to report that she received the invitation to the cocktail party and dinner, and I had the coarage to mention the fact that I was unhappy about the fact that we were showing two early examples—less familiar to the audience than work that followed. Believe it or not, she offered to lend a magnificent example entitled ALLEE, the complete gousche painting in preparation for the final mural installed at the Drake University in 1955.

Unfortunately we do not have a photograph, but so that you may make a quick decision. I am sending you a cover of a catalogue (Whitney One-Man Exhibition) so that you may make a quick decision and to advise Schumm to stop off at 15 West 67th Street to pick up the painting on route from here on Wednesday.

Before closing. I want to express my deep appreciation for your many courtesies during my most enjoyable stay in Storrs and to congratulate you on the handsome display in the Museum proper.

With fond regards.

As ever.

velsón

OFFICE OF THE PUBLISHER

AN IMPORTANT NOTICE FOR OUR ADVERTISERS

We are all faced with the problem of rising costs but magazines have been especially harrassed these past two years. Already a half-dozen periodicals will cease publication this June.

To meet the mounting production cost and to maintain our high standard we are forced to join with several other quality magazines and announce an average 20% increase in our art gallery advertising display rates effective with the October 1968 issue. New rate card to follow. The gallery rates, even with this increase, are substantially lower than the general rates.

Advertisers who contract five or ten insertions beginning with our Summer number (deadline June 1) will benefit by the current rate, thus saving as much as \$500 of their annual budget.

There will be no increase in our normal listing service charge.

Sincerely yours,

William C. Bendig Editor and Publisher

WCB:vk May 15, 1968

EUROPEAN OFFICE: 74, SHORROLDS ROAD, LONDON S.W. 6. REPRESENTATIVES IN MAJOR CITIES INCLUDING: PARIS, ROME AND MILAN. CABLE: BENOIG/IVORYTON

- 2 -

by Russell Quandt.

I am delighted that you are lending the Sheeler painting, as the exhibition is being organized not only with excellent taste but understanding, etc. and should be a brilliant report of this artist's work. In the event that I have not sent you the current valuation, let me know and I, willesend it along for the insurance figure.

her, Mitchell A. Wilder, Director
Amon Carter Massarded AroY west of qu gaimed at 11th Villa bas now septem 1 to see the Gallery for the semme remuse at the Gallery for the semme at the Lucy South at 1610 and the Mort Worth, Texas 76107

Fort Worth, Texas 76107

Dear Sutten:

As ever,

Forgive me for being such a silversia, but to much his been happoning of the sylling three mass two morning of the sylling three mass two morning - gam, bed end indifferent - because i during, contain of the circs, which saveral demand that i make the crites to compare with the packy and socitive actual actual three waperted in contration with the packy and group of artists, singly, i has send at contration with the new group of artists, singly, i has send at actual transfer to be the group of artists of the results and a subject of the first startis, and a send first startis, the results of the startis constant, but first the term actual trace of the same which include to the results of the same and bringing beat from a pood as a pake three or attention, the tartist of the tartist of the tartist of the tartist of the same all the tartists of the tartist of the same of the tartist of the tarti

I was distracted to heard that you have had some problems with the Arthur Dovo minting. As fur at I had, so haves used a water-soluble hase. I folks not the complitated for you, could you ship the painting to our conservator, with and not considerable experience with thin aution's printary, an the relatively ancient oner mesced of which after so wary years of exposure to the New York politicion, sic. int. was aknow a very superficial jos or, as one calin it, a 'sumface ties..inge. in many cases, where the micture had been screwed or otherwise danaged in transit from an exhibition term, she has reliated the painting with a war process and everythis has turned out beautifully. I am sure that she would be epie to hancle yours.or, if your restorer would write out the problem in detail and send his report to me I am sure that shy would have some excellent suggestions based on her long experience with his work. The description you gave me sounds so completely out of order that I would be grateful to have it checked by his son, William Dove, who is very familiar with his work -and through his mother. well-advised in relation to the complete list she always maintained of her husband's work. Setween Bill and our conservator, I am sure they could solve the problem and suggest what should be done with the mainting. Do let me know your wishes in the matter, but meanwhile it might be a good idea to get the report

EGH/tm

May 27, 1968

Miss Lotte Sunshine Suite 10002 43 West 16th Street New York, New York 10011

Dear Miss Sunshine:

Once again - despite the fact that I sent you a letter with my name actually printed above - you addressed me under the crazy name of Idel Halpern - and again this letter was not delivered to me until a few days ago.

For your information, I have not used the bed cover which you made and was obliged to make a substitution as the shedding of the velvet spread rained all the linens and required a daily sweeping around the bed. It is completely useless to me - and as I told you, the chair you reupholstered is almost as bad.

All this time I have been waiting for Horty Berlin to come up and pass judgment on this outrageous job, for which I wasted \$150. - and certainly have no intention of wasting any further funds. If you wish, I will make an appointment with you and Horty so that you may examine the messy jobs. And when you write, please use the correct spelling of my name.

Sincerely yours,

EGH/tm

À

- 6. David Daniels "Brawing Collection Colby College would like to show the Daniels Collection in their museum. Mr. Daniels agreed that he would loan the collection if it could be a Benefit for Skowhegan. Mr. Turner will inquire whether Colby would be willing to have a Benefit for the Zorach Endowed Scholarship. It was suggested that the possibility of having the collection shown at Boston University as a Benefit for the Walter Murch Endowed Scholarship be investigated.
- 7. <u>Yen's Committee and Women's Committee</u> Nr. Harkins reported on the plans to set up these committees. The Nen's Committee is to help the Trustees raise money from foundations, corporations, and individuals.

The Women's Committee will work on Exhibition and Theatre Benefits

8. Benefit Exhibition and Sale October 3rd, 1968 Ar. Bastman reported that the Benefit this year of work by faculty, visiting artists and selected alumni will be held in The Galleries of the National Academy of Design, 1083 Fifth Avenue. The Gala Freview will be October 3rd, and the exhibition will continue through October 13th.

Frederick B. Adams, Jr., Director of The Morgan Library, will be Chairman. It is hoped that Joseph Hirshhorn will agree to be Co-Chairman.

Jack Levine has agreed to do an etching, limited to 100 copies, for the donors of \$100 each. Each donor will also receive two tickets to the Preview.

Robert Indiana will be asked to do the poster.

- 9. Theatre Benefit January 1969 Mrs. Gillette Boland is asking for dates for a musical. Two musicals, one involving Leonard Bernstein and Jerome Robbins, the other Neil Simon and David Merrick, are under consideration.
- 10. Women's Committee Mrs. Conner will invite Mrs. C. Richard McGrath to be Chairman. In the event Mrs. McGrath does not accept the invitation, Mrs. Matthew A. Meyer will be asked to serve as Chairman.

Among those considered to be on the Committee, the following will will be invited after a Chairman has been selected:

the interest in the Gallery and will improve the administration.

Colonel Eugene E. Myers will continue as Dean of The Corcoran School of Art. Dean Myers was educated at the University of North Dakota, BS degree, 1936; University of North Dakota, MA, 1938; Northwestern University, MA, 1940; Teachers College, Columbia University, MA, 1941. He was Professor and Head of the Department of Art, North Dakota State Teachers College; Director of Personnel Research and Long-Range Plans for Air Force Systems Command; Director of Curriculum (Dean), Air War College, Air University; Dean, The Corcoran School of Art, since 1966.

The Corcoran Gallery is a local institution. It has no source of revenue except from its small endowment funds, its membership categories, friends and its Art School. The Trustees believe that Washingtonians wish the continuance of the Gallery as a private institution and it is believed that these changes will further that end.

George E. Hamilton, Tr/6 ...
President,
TRUSTEES OF THE CORCORAN GALLERY OF ART

or to publishing information regarding sales transactions, ourchers are responsible for obtaining written permission as both artist and purchaser involved. If it cannot be ablished after a reasonable search whether an artist or reheaser is living, it can be assumed that the information y be published 60 years after the date of sale.

27 Wherwood Road Wag 4, 1966 Eugered our west, your asley! You at the Bear! = part unit was = -see We do want to thank you for our distract blossen Foukest regards from Roslyn seed me z/g/cm/2

4.

D.D.S. April 1st.

Dear Miss Halpert,

Enclosed is the check. I'm sorry we were so long , figuring out what we wanted or didn't want.

Since I try desperately to catalogue and photograph our collection, could I ask you for a small blurb on each of these artists - dates, in what museum or collection, shows or whatever? I would appreciate it mightly.

Sincerely,

Dorothy Spivack

BENEUSON May 24, 1968 Mr. Charles Benenson 15 Dolma Road Scarsdale, New York Dear Mr. Benenson: We finally received a photograph of your Stuart Davis and this is now enclosed. I might just as well give you the insurance valuation at the same time. Based on a painting by Davis we sold recently to a museum. for \$100,000., I would suggest that you use a figure of \$75.000. for your insurance. It is indeed a far cry from your original purchase price and I congratulate you for having the vision at the time. Shortly you will learn that, by mutual agreement, we are no longer exclusive representatives for several artists who have been with the Gallery for many years and will therefore feel free to sell examples from our own inventory. which we have always kept in reserve because we did not want to sell works owned by us as long as we had consignments from the artists or estates. When I looked at the records, I noticed that your last purchase here was in 1960 and that your choices during a 3-year period (You started with a Davis in 1957 and subsequently with more examples of his work and also an outstanding Weber) were excellent, and especially so in connection with the current market. I hope that one of these days you will come in to look. Aside from that, I would like to have the pleasure of seeing you again. Sincerely yours, EGH/tm

May 14, 1968

Mr. Marvin S. Sedik, Director Museum of Art The University of Connecticut Storrs, Connecticut 06268

Dear Marvin:

In addition to this, that and whatever else, we goofed on the consignment invoice.

Sheeler's COMPOSITION AROUND RED, PENNA. should be marked N.F.S. and insured for \$25,000. Will you make the change on your copy, please, and I'll change mine.

Thank you, sir.

Best,

SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE 331 East 68th Street, New York, N.Y. 10021

TO: Trustees, Governors, and Advisory a

and Junior Committees

FROM: John Eastman, Jr.

SUBJECT: Building Grant From Avalon Foundation

The Avalon Foundation has made a very generous gift of \$15,000 to the School in response to our need for \$20,000 for a long needed student recreation building and additional student studio space.

For many years a need has been felt for a place where students could socialize and held discussions other than in the dormitories.

One of the most important aspects of Skowhegan is the exposure of the students and their ideas and thinking on art to each other. Discussion and debate are considerably limited if the only places available are dormitory living rooms. An eleven o'clock curfew is necessary in the dormitories to permit those needing sleep to have it. A recreation hall away from the dormitories will permit prolonged as well as stimulating and exciting discussions and debates.

There are faculty and visiting artist lectures every Wednesday and Friday night - which end about ten o'clock and sketch classes on Tuesdays and Thursdays which also end at ten. Discussions started at about 10:30 as a result of lectures and classes, are frustrated by the 11:00 dormitory curfew.

One of this summer's students wrote me, "Even though I don't believe in 'talking art' I had two fruitful and stimulating talks last summer. I feel that they were important and you're right students can learn from each other - especially if they disagree."

There is also a pressing need for additional studio space.

In the last few years the work of students has grown considerably in size and many students have become involved in several new media and constructions. This has created the space problem.

On the le day of PODYMARY , 196 , I visited 465 Park Ave. Borough of City of New York, which is the place of residence claimed by the respondent at the time of registration, and that on such visit Q. EALLEY, Assist, May. I interrogated of the said premises, who informed me that the said respondent ATAN' did not reside upon such premises and this 25.200 I verily believe.

day of February , 1968, I visited On the le Borough of Manhattun 465 Park Ave. premises City of New York, which is the place of residence claimed by the respondent at the time of registration, and that on such visit G. MALLEY, Resist. Myr. I interrogated of the said premises, who informed me that the said respondent BALFRET did not reside upon such premises and this I verily believe.

On the 16 day of Tebsters , 196 , I visited Borough of Manhattan premises 465 Park Ave. City of New York, which is the place of residence claimed by the respondent at the time of registration, and that on such visit I interrogated W. MALLEY, Assist, Mex. of the said premises, who informed me-that the said respondent did not reside upon such premises and this I verily believe.

day of On the 196 % I visited premises Borough of 465 Sant Ave. City of New York, which is the place of residence claimed by the respondent at the time of registration, and that on such visit I interrogated C. HALLES Lealet. Mer. of the said premises, who informed me that the said respondent did not reside upon such premises and this I verily believe.

Sworn to before me this day of

Assistant Attorney General STATE OF NEW YORK

INCORPORATED

Publishers of Fine Art Books

6 WEST 57TH STREET, NEW YORK, N. Y. 10019

May 14, 1968

Mrs. Edith Halpert The Downtown Gallery 465 Park Avenue New York, New York

Dear Mrs. Halpert:

As you know we are preparing for publication a book on the HISTORY OF MODERN ART AND ARCHITECTURE by H.H. Arnason of the Guggenheim Museum and would like to request permission to reproduce in color:

Dove - That Red One, 1944 The Lane Foundation, Leominster, Medium?? Mass.

Size??

Davis Blips and Ifs, 1963-64 Amon Carter Museum of Western Art, 011, 71 x 53" Fort Worth, Texas

Do you have ektachromes for either or both of these which we might borrow for a short time?

We would be most grateful for whatever help you could give us. Many thanks.

Yours sincerely,

(Mrs.) Barbara Adler

courchers are responsible for obtaining written permeasion om both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or archaer is living, it can be assumed that the information sy be published 60 years after the date of sale.

Henry H. Plack ag Rotgers Place Clifton, N.T. 00013 May 19

Dear Mrs. Holpert -

Thanks again for letting me spend so much of saturday afternoon with you at the gallery. It was a fine conversation.

untitled o'keefe. There isn't any possibility of my getting to the city for several of my getting to the city for several weeks, so I'll have to ask you to arronge for cleaning and framing.

arronge for cleaning and framing. I know the cost will be higher than I know the cost will be higher than the the ds is a 3500 but I'm sure the charge will be reason able.

Congratulations on your award. It's

congratulations on your award. It's

under the start of the served, and should be just one

under the you want

of many honors — whether you want

of many honors — Have a nice day

them or not. Have a nice day

of starts.

Years truly,

Yours truly, Heloch

clor to publishing information regularly save transactions, seemetics are responsible for obtaining written permission om both artist and purchaser is volved. If it cannot be stablished after a reasonable search whether an artist or inchaser is living, it can be assumed that the information the published 50 years after the date of rails.

MARRAM CANTAR

, an attorney-at-law

do hereby certify, pursuant to Rule 2105 CPLR, that I have compared the foregoing Order to Show Cause with the original and have found it to be a true and complete copy.

Dated . May / 1 1960

STONATURE

MATERIAL CARREST

ACRES AS REPORTS WELL

All works lent will be insured under our all-risk fine arts policy during the period they are in our custody, and we will assume all expenses connected with the assembly, transportation, and preparation of loans for circulation. The exhibition will be custom-packed in strong slotted boxes, safe for such travel.

We would appreciate your answer as soon as possible. Thank you for your consideration of this request.

Sincerely,

Komad B. Kuchel

Konrad G. Kuchel Research Assistant

KGK:mas enclosure

ε

SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE GENERAL FUND

BALANCE SHEET OCTOBER 31, 1967

ASSETS

CURRENT				
Cash in banks:		Age and a second		
Depositors Trust - regula	r	\$2,092.36		
Depositors Trust - store		9.69	943	
Federal Trust Co.		9.11	\$	
Total Cash			\$ 2,111.16	
Due from Endowment Fund (di	vidends and inter	est)	2,619.00	
Store Inventory (submitted)			3,263.14	
Total Current Assets				\$ 7,993.30
OTHER				175.00
Rent Security				173.00
TOTAL ASSETS				\$ 8,168.30
LIABILITIES				~~~
MINI THE TAXABLE PROPERTY.				
CURRENT				
Payroll taxes	DE		\$ 569.13	
Due to Other Funds: (genera	d contributions)			
Endowment Fund		\$3,600.00		
Eastman Fund		2,669.66		
Carpentry Fund		195.75		
Total			6,465.41	
N Las Berghlo			15,000.00	
Bank Loan Payable				
Total Current Liability	les .			\$22,034.54
LONG TERM				4 000 00
Note Payable				4,000.00
Total Liabilities				\$26,034.54
TOCAL PISOITIFIED				
FUND BALANCE				
Deficit, October 31, 1966		(9,849.16)		
Excess expenses over incom	e	(9,472.61)		
Fund Balance before unlo	cated difference		(19,321.77)	
Unlocated difference			1,455.53	14
MANUFACTURES THE SALE AND THE STORY POSSES				(17 966 24)
Deficit, October 31, 1967				(17,866.24)
TOTAL LIABILITIES AND	TIND RALANCE			\$ 8,168.30
TOTAL PIRETERIES MAD	PONT MALENTON			100

Unaudited

PUSTORINO, PUGLISI, BEHAN & Co.

or to publishing information regarding written permission in both artist and purchases involved. If it cannot be abliabed after a reasonable search whether an artist or robases is living, it can be assumed that the information y be published 60 years after the date of sale.

nave showed it ind is now at the framer's and will be hung in my aparthone with great pride. All in ell, my visit was a memorable event and again I) thank you.

as they to for overaity orania, of the lock of or early

My best regards.

Sincerely yours,

May 13, 1968

Mr. Nathan Knobler, Head Art Dept., School of Fine Arts

33 X 600

The University of Connecticut Stores of Connecticut 06268 monders of as willow is nover beviscent event to. I Stores, Connecticut 06268 monders of like gainvaled beginning out the best of the term of the soul time of the best new duois very residence constant them disks will be the constant of the circles.

Again, I am dictating in my apartment on Sunday evening, where I can do so in peace, with no interruptions by unexpected visitors or telephone calls. The latter is a joy because my number is not listed in the directory (at my request) and only four of my closest friends in New York are in on the secret.

deeds and those of your family as well, in these days of streas. It is almost unique for anyone to be so thoughtful and I treast and use the experience, including the return trip to New York. You had not some gallery and the installation as well as the nice folks I will met during my visit in addition to Marvin, whom I have admired and for many years. Although we have no porter, we will have all blooms our consignments ready for pick-up on Wednesday for Pine. Schumm. The we have cancelled all appointments on Tuesday (we are closed on Mondays) so that my limited staff can get all the material ready.

There is one request I have to make because several of the guests you so kindly invited to the opening of the show have called me to ascertain how to get to Storrs. Since I recall that it took almost four hours to get there from New York via limousine, I would greatly appreciate specific directions via plane or train to expedite the trip. I cannot recall the name of the airline, but no doubt will find out tomorrow and may consider chartering a plane to Hartford and arrange for a bus to take all of us to the University to simplify the trip for all those who received invitations from you and are planning to accept. However, there is always the possibility that the weather will make the flight impossible and I would therefore be grateful for a map for those who plan to motor or to use the railroad to Hartford or a town closer to Storrs. I will appreciate the directions and the name of a bus company which I can contact to meet us in Hertford in the event that the air idea will work out.

Adam's picture has made a great hit with everyone to whom I

artistic series of ours.

We trust you will grant us your best cooperation and, thanking you in advance, we are, with our sincere regards,

Yours Very Faithfully

Uff. Autorizzazioni Fotografiche

Kabena Skarn

for to publishing information regording sales transactions, searchers are responsible for obtaining written permission can both artist and prochaser involved. If it cannot be stablished after a reasonable search whether an artist or rehaser is living, it can be assumed that the information as he embhased 60 years after the date of sale.

May 14, 1968

Mr. Antonio Lulli Peruvian Embassy Washington, D. C. 28036

Dear Mr. Lulli:

As you requested, I am enclosing a photostat of your original invoice. We have kept the package intact, including the torn wrapping, broken glass, etc. so that there will be no mistake about the overall condition and we will put on an outer wrapping after you see it "as is" so that it won't be a messy package to carry.

Would you be good enough to let me know some days in advance when you are coming as I have several out of town commitments and would be greatly disappointed if I missed your visit.

Sincerely yours,

EGH/tm

- 176

Some of Your Business...



Peter K. Simonds, 108 East 56 St., (N.Y.C.), has been elected a vice president of Manufacturers Hanover Trust. He is with the bank's Wall Street Department, which specializes in money market activities.

A former Naval officer and a graduate of Harvard, Mr. Simonds joined Manufacturers Hanover in 1957 as a management trainee. He later served in several branch offices and was named assistant vice president in 1964. He transferred to the Wall Street Department in 1967.

Permanent Gallery of Art Inaugurated at Bank

NEW YORK, N. Y. November 30th—With many of the city's civic, cultural and business leaders participating, Roger L. Stevens, chairman of the National Council on the Arts, and August Heckscher, New York Administrator of Recreation and Cultural Affairs, lastnight inaugurated the parmanent Callery of Art in American Bank & Trust Company's new middown headquarters at Fifth Avenue and 46th Street.

Believed to be the only such facility in the East to be devoted exclusively to cultural purposes, the bank's new Gallery opened with a reception and the first public exhibition in the U.S. of excellection of impressionist

masters which includes works by Chagall, Utrello, Monet, Sisley, Signac and Vulliard. In addition, paintings by Mordecai Ardon and Reuben Rubin, leading contemporary Israeli painters and a sculpture by Auguste Rodin are also on view.

According to Philip M. Klutznick, former U. S. Ambassadur to the United Nations' Economic and Social Council and now the bank's chairman, who was bost at the inaugural ceremonies, the collection will be on public view starting this morning and continuing through mid-January during the bank's regular business hours of 8:30 a.m. to 5:30 p.m. Mondays through Fridays.



BANKING ON ART --- Roger L. Stevens (center), chairman of the National Council on the Arts, and August Heckscher (left), New York City Administrator of Recreation and Cultural Affairs, dedicate the permanent Gallery of Art in the new midtown head-quarters of the American Bank & Trust Co. at Fifth Avenue and 46th St., aided by Philip M. Ylutznick (right) chairman of the bank and former U.S. Ambassador to the United Nations Economic and S. - cial Council.

or to publishing information regarding sales restaurant carebers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be ablished after a reasonable search whether an artist or archaser is living, it can be assumed that the information

robers are responsible for obtaining written permission both artist and purchases involved. If it cannot be liabed after a resourable search whether an start or user is fiving, it can be assumed that the information to published 60 years after the date of sale.

May 3, 2968

Mr. Martin Bressler Bressler and Meislin 5 Hanover Square New York, New York 10004

Dear Mr. Bressler:

The bookkeeper has been away for two weeks, but should be back next Wednesday, when a check will be made out for all Shahn purchases which had been paid by the client. In addition, there will be a report of these still outstanding.

Mrs. Halpert has gone to Washington to attend all the events taking place in relation to the opening of the new Smithsonian Institution. There are ceremonies honoring the Director, etc. which will continue through Monday morning, when she will be on her way to give a lecture in Connecticut. This day of the week is always chosen because the Gallery is closed. She will return on Tuesday and will then complete her checking of the prints. However, there will be some available for you later that day and she will advise you when the stored items are checked in the two warehouses where they are stored.

Sincerely yours,

Tracy Miller

CLAM OF SERVICE

This is a fast message solid! in deferred character is indicated by the proper symbol.

WESTERN UNION

TELEGRAM

SYMBOLS

DL = Day Letter

NL = Night Letter

LT = International
Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of domination

NF787 (35)TOLLA511

L LLH240 NL PEF LOS ANGELES CALIF 22

HOMER D BABBIDGE JR, CARE EDITH HALPERT DOWNTOWN GALLERY

RITZ CONCOURSE PARK AVE NYK

SCHEDULE UNFORTUNATELY DOES NOT PERMIT OUR ATENDING ON 24 BUT

PLEASE CONVEY CONGRATULATIONS AND AFFECTIONS TO MRS HALPERT

DORY AND ANDRE PREVIN.

nior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both write and purchaser involved. If it exents he reablished after a reasonable search whether an artist or unchaser is fiving, it can be assumed that the information may be published 50 years after the date of tale.

May 23, 1968

Mr. Larry Curry
Los Angeles County Museum
5905 Wilshire Boulevard
Los Angeles, California

Dear Mr. Curry:

Thank you for sending me the watalog, which looks very handsome. Congratulations. I deeply regret the fact that I could not attend the opening or see the exhibition in its setting - and wish that the show would come closer East, so that I could see the originals hanging. A Western trip would be impossible for me this summer, as we are completely overwhelmed with outgoing exhibitions, which have multiplied to an incredible extent - to the point where I am now convinced that our artists must be pretty hot numbers.

I hope to see you again on your next trip to New York.

Sincerely yours,

EGH/tm

P.S. If you could spare another catalog, I would love to have one go to Dove's son. If that is possible, could you send it directly to Mr. William Dove, 12 Guilford Road, Port Washington, Long Island, New York. Ms will be delighted to see it.

The Corcoran Gallery of Art Washington, D. C. 20006

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

May 29, 1968

Dear Member of The Friends of The Corcoran:

You will see from the enclosed press release that I have decided the time has come for me to terminate my full time association with The Corcoran. I have long wanted to have time for research and writing but each year has been more demanding than the last and as I am now approaching sixty, I realize I must break this pattern if I am to achieve my personal goal. I have taken this step with regret for the major part of my professional life has been devoted to improving the Gallery and the School in every possible way. It has been a hard decision, but for me it is a wise one.

I feel that The Corcoran has reached a level of excellence due in a large part to the coordinated efforts of a skilled and devoted professional staff, and that it will continue to improve under my friend and the new Director, James Harithas, who will bring to the position his own enthusiasm and broad knowledge of American art.

I want especially to thank you for being part of an organization that added some excellent contemporary works to the collection. Its potential for even greater service to The Corcoran under your new President, Mark Sandground, is tremendous.

I shall continue to entertain a lively interest in The Corcoran and The Friends and look forward to joining you now as a paying member.

Very sincerely,

Director

Historic Properties of the War Department.

Dr. Williams has been unanimously awarded the William Wilson Corcoran Medal in recognition of his outstanding and dedicated service to the Corcoran Gallery. This is only the third time that this Medal has been awarded by the Trustees in the 100-year history of the Gallery. The presentation will be made at a suitable occasion in the early fall.

Mr. James Harithas, currently the Assistant Director, has been appointed to the position of Director of the Gallery as of September 1, Mr. Harithas, thirty-five years old, comes from the State of He received his A.B. Degree from the University of Maine and his Master of Fine Arts Degree from the University of Pennsylvania. He was Curator of the De Cordova Museum in Lincoln, Massachusetts, after which he accepted a position at the Phoenix Art Museum as Curator of the Collection. In October, 1965, he became Curator of The Corcoran Gallery of Art, and in March, 1967, he became Assistant Director and Curator. He has published extensively both for the museums at which he has worked, and for Apollo, Art Forum, Art Education, The Corcoran Gallery of Art Bulletin, Art Gallery Magazine, among others. aided Dr. Williams in organizing and presenting such exhibitions as the Past and Present: 250 Years of American Art, The 30th Sienhial Exhibition, The Colin Greenly Exhibition among others.

It is believed that these changes will not in any way affect the basic operation of the Gallery from the artistic standpoint but will increase

cher to publishing information regioning written permission one both artist and purchaser involved. If it cannot be stablished after a responsible search whether an artist or inchaser is living, it can be assumed that the information by the published 60 years after the date of sale.

Kay 15, 1968

Homer D. Babbidge, Jr. President The University of Connectiont Storra, Connections

Bear Dr. Babbidge:

My humband is currently travelling on the West Coast, but I know he will be as delighted as I to learn of the singular honour The University of Connecticut is about to bestow on our dear friend, Mrs. Edith Halpert. Indeed, her contributions to the Arts and to the wayy formation of our contemporary tests has been engaged, but also as a wenderful, compassions to human being we love her.

Nothing would have given us greater pleasure than to be able to share with you and with Mrs. Halpert the Award events and the opening of the new Habpart exhibition of American artists in your Art Museum. Unfortunately, for that day, and for several days surrounding it, we have been consisted to long-standing engagements here in Ottawa, and this will prevent our being with you.

Thank you so much for inviting we.

Sincerely.

(Mrs.) Youruf Karah

KKK 4 12

WHITNEY MUSEUM OF AMERICAN ART

945 Madison Avenue at Seventy-Fifth Street New York, New York 10021 (212) 249-4100

May 6, 1968

Mrs. Edith Gregor Halpert Downtown Gallery 465 Park Avenue New York, New York

Dear Edith:

Enclosed is the photograph I told you about westerday.

Don't you look pretty standing with Mr. and Mrs. Avnet,

my wife and me.

Sincerely,

Cable: ABRAMBOOK

HARRY ABRAMS

Publishers of Fine Art Books

6 WEST 57TH STREET, NEW YORK, N.Y. 10019

May 28, 1968

Mrs. E. O. Halpert, Director 465 Park Avenue New York, New York 10022

Dear Mrs. Halpert:

Thank you for your letter of May 27th.

The young woman at your gallery to whom I spoke the other day, assured me that you had no color transparencies and so I have been in touch with William Lane. He has no transparency for the Dove - but did send me a good colorprint.

I have ordered an ektachrome of the Davis BLIPS AND IFS from the Amon Carter Museum and they assure me that they will take care of the request.

Many thanks for your offer of help.

Yours sincerely,

Mrs.) Barbara Adler

May 27, 1968

Mt. Takeshi Matsumura, Director Osaka Formes Gallery Shinsaibashi Kitazume Minami-ku, Osaka, Japan

Dear Mr. Matsumura:

Thank you for your letter. I regret, however, that I cannot be of any help to you as - No. 1, we do not handle posters; nor any forse; art-ists.

You will note the names listed on our letterhead are all artists working in the U.S.A. Even in these cases, we do not include any commercial art as all the paintings, drawings and graphics are made by the artists directly and are not printed elsewhere.

I am sorry that we cannot assist you, but I am sure you will have no problem as the majority of the galleries do offer commercial prints for sale.

Sincerely yours,

EGH/tm

LOS ANGELES COUNTY MUSEUM OF ART

5905 Wilshire Boulevard, Los Angeles, California 90036 Telephone 937-4250

May 28, 1968

Mrs. Edith Halpert Downtown Gallery 465 Park Avenue Ritz Concourse New York, New York 10022

Dear Mrs. Halpert:

Thank you for your kind words about my catalogue. I shall put one in the mail today for William Dove.

The exhibition has been a great success here. Crowds have exceeded our expectation and we have had to put on two docent tours simultaneously. Such enthusiasm for good painting is really refreshing, and I am only sorry that you cannot come to see for yourself.

Again, let me express my most profound appreciation for your great contribution to the exhibition. Needless to say, without your cooperation it would be much less than it is. I look forward to seeing you again when I come to New York -- probably late summer or fall.

Sincerely yours,

Larry Curry

Associate Curator of American Art

LC:if

or to publishing information regarding states transactions, earthers are responsible for obtaining written permission on both artist and purchases involved. If it cannot be ablished after a reasonable search whether an artist or archases is living, it can be assumed that the information y be published 50 years after the date of sale.

Mrs. Alfred Kreymborg
25 Gurley Road
Stamford, Conn. 06901

May 17, 1968.

Dear Edith:

What a shame that you had to go to the expense of sending a registered letter! I ever received from you - with speed and enthusiasm.

The last time I heard from you was duringgthe Spring of 1967. You wrote that when you were in Newtown you might come down to see us. I answered with pleasure and anticipation. I can think of nothing I'd enjoy more than a visit with you. It's been so many years!

I think it was wonderful of you to have the Maurer restored - and the thought of receiving a check is even more wonderful.

My mail is full of surprises these days publishers requesting reprint rights for
some of Alfred's poems and plays. And
did I write you last year that a professor
at Indiana University is writing a book
about Alfred - a critical survey of his
work - plus biographical chapters. He
visited me a few times with a tape recorder which made me extremely mervous for a
while - but eventually I broke down and
talked and talked.

May 21, 1968

Mr. Robert Aichele 1385 Lexington Dr. #2 San Jose, California 95117

Dear Bobs

We now have a prize beby as a bookkeeper, which should make all our debtors very happy as she has a complex about sending out the monthly statements. Evidently where she comes from it is considered vulgar. Consequently, we'll let you "skip the April payment" and are now enclosing a statement which has the full balance listed and you may start in May instead.

I too have been waiting for my so-called vacation, but the art world is hopping these days and I am suffering from a shortage of help, not only in the Gallery, but in my new apartment, where I cannot get a cook, cleaner or anyone else - and will probably have to wait until the two summer months when the Gallery is normally closed. However, I hope to see you in New York before that.

Best regards.

Sincerely yours,

EGH/tm

P.S. You will be pleased to learn, I am sure, that at a recent auction (October 1967) at Parks-Bernet, an oil by Dove brought \$16,000.

AFA FU

June 3, 1968

Mrs. Mary C. Black, Director Museum of American Folk Arts 49 West 53rd Street New York, New York 10019

Dear Mary:

I deeply regret that I could not accept your invitation to the SPRING SEMINAR. With my reduced staff, it is impossible for me to get away except for a local, evening opening. I look forward to July and August when the Gallery will be closed and I will have some free time to travel. After a short rest in Connecticut, where I really relax better than any other place - possibly because I love the old house and its contents and the rather isolated location, I hope to complete my book on American Folk Art, as well as several others which have been resting in peace these many years.

If there is a published report of your ferent seminar, I would be most grateful for a copy. The program sounds fascinating and I am truly sorry that I could not make it, but hope to attend the October, 1968 FORUM.

My best regards.

Sincerely yours,

EGH/tm

The Corcoran Gallery of Art Hashington, D. C. 20006

MERMANN WARNER WILLIAMS, JA DIRECTOR AND SECRETARY

METROPOLITAN 8:3211

May 1, 1968

Dear Member:

Approximately ten weeks from now, members of The Corcoran Gallery of Art will depart for a three week four of Stockholm, Oslo, Copenhagen and cities in the Netherlands and Belgium. The first three days will be spent touring the Norwegian fjords. In each city visited professional tours of local art treasures will be available. There is also ample time for leisure. Excellent cuisine and first class hotels have been selected for your enjoyment. The cost is \$970.70. I hope you will decide to participate in the 1968 Baltic Art Tour.

On Thursday evening, May 16 at 8:00 p.m. (N.Y. Avenue entrance), there will be a short slide lecture and coffee for participants. If you are considering the trip, please join us for this event.

If you have further questions, please call the Curator of Education at ME 8-3211.

For reservations, a deposit of \$100.00 is required. The check should be made payable to Corcoran Tour-Ambassador Travel and mailed to Miss Nell MacCracken, Ambassador Travel Service, 52 Wisconsin Circle, Chevy Chase, Maryland.

Sincerely,

Roger L. Selby

Curator of Education

Logu I Sel

KRESGE ART CENTER GALLERY

May 1, 1968

Mrs. Edith Gregor Halpert The Downtown Gallery 465 Park Avenue New York, New York 10022

Dear Mrs. Halpert:

In all of the hustle and bustle, I never did find out how much a small Dove drawing cost. I am discouraged with my puny acquisitions budget this year but I may as well find out. It was the small drawing, 7" x 5", No. 45: Gas Ball and Roop, 1932. Please let me know.

I've just shot off another letter to Lane, screaming for help.

Sincerely yours,

Paul Love Gallery Director

PL/1c



May 17, 1968

Mrs. Edith Halpert Downtown Gallery 465 Park Avenue New York, N.Y.

Dear Edith:

This museum and the Albany Institute of History and Art are planning a major exhibition of Ammi Phillips' work from October, 1968 into January, 1969. The exhibition will be seen at this museum from October 14, 1968 to 2 December and in Albany from 9 December, until 7 January when the paintings will be returned to the private collectors and to the leading museums and historical societies who are cooperating in this project.

A catalog by the Holdridges listing all Phillips' works now known will be published with an introduction outlining the evidence to date that these portraits are the work of a single painter, Ammi Phillips. Mrs. Jacob M. Kaplan has consented to be honorary curator of the exhibition.

Both Norman Rice, Director of the Albany Institute of History and Art and I hope that you will join the lenders who have already promised to take part in this inquiry into the career of a distinguished American folk painter.

We will pay all costs of packing and transportation, will arrange mutually agreeable times for pickup and return, will mention your contribution in our labels, catalog, and news releases, and will cover your loan by extension of our all-risk insurance from the time it leaves your hands until its return.

The rediscovery of the work of this prolific and talented folk artist who worked in New York, Connecticut, and Massachusetts between 1811 and 1865 was first outlined in an article on Ammi Phillips by Barbara and Lawrence Holdridge in Art in America

or to publishing information regarding mains transactions, carechers are responsible for obtaining written permission in both artist and perchaser involved. If it cannot be ablished after a reasonable search whether an artist or reheaser is living, it can be assumed that the information y be published 60 years after the dide of sale.

in 1960, and was expanded by the Holdridges for the December, 1961 issue of Antiques. But the first exhibition devoted to his work did not take place until October, 1965 when the Holdridges as guest curators organized a show of Phillips' portraits for the Connecticut Historical Society in Hartford. The exhibition was a popular one and was extended beyond the planned run.

Intended as a first inquiry into Phillips' career, the show aroused a lively controversy and wide speculation among art historians concerning the portraits shown and listed in the Holdridge's definitive catalog of his works (Connecticut Historical Society Bulletín, October, 1965). Since then, several pieces of evidence have been found that support the Holdridges' discoveries concerning the life and times of Ammi Phillips.

If you will take part in the exhibitions in New York and Albany please complete and return the enclosed request form as soon as possible.

Sincerely yours,

Mary C. Black

Director

MCB:moc
enclosure
cc: Joseph B. Martinson
Mrs. Jacob M. Kaplan
Mr. and Mrs. Lawrence Holdridge
Norman S. Rice
M. J. Gladstone

This request is to borrowyour portraits of:
MR. AND MRS. JOSEPH EARL SHEFFIELD

or to publishing information regioning sures management and purchases are responsible for obtaining written permission in both orist and purchases involved. If it cannot be ablished after a sourceable search whether an artist or releases is living, it can be assumed that the information y be published 50 years after the date of sale.

or to publishing information regarding written permission anchors are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be abjished after a reasonable search whether an artist or archaeer is living, it can be assumed that the information y be published 60 years after the date of sale.

May 21, 1968

Mr. Tetano Kojima Nihonbashi Gallery 1. 3-chome, Mihonbashi-teri Chuo-ku, Yekyo, Japan

Dear Mr. Nojimas

In response to your letter, I want to report that we no longer serve as agents for Ben Shahn. Besides, none of our catalogues contain the prices and therefore I cannot even send you an earlier issue, which I regret.

In the future we will concentrate on our own inventory of work by the artist with whom we have severed connections.

Sincerely yours,

直形/11



THE MATTATUCK MUSEUM

EST. 1877

ART HISTORY INDUSTRY

May 21, 1968

Director Downtown Gallery 465 Park Avenue New York, New York

Dear Sir:

In cooperation with the Connecticut Commission on the Arts, the Mattatuck Museum is continuing to develop a biographical data file on Connecticut artists. This museum, through its Fine Arts Committee, is also able to acquire representative works of those artists who have lived or worked in the state of Connecticut.

It would be greatly appreciated if you would kindly keep the museum informed of your activities. I am interested in announcement of shows and recent acquisitions. Also, do you have back issues of catalogues which might be available?

Thank you for your cooperation.

Sincerely yours,

Diene M. Tarantino

Assistant to the

Director

SSBORN DOVE SHEELEP STORRS

NORTON S. WALBRIDGE 5292 CAMINO DE LA COSTA LA JOLLA, CALIFORNIA 92037

June 3, 1968

Mrs. Edith Halpert The Downtown Gallery New York

Dear Mrs. Halpert:

Sorry about the lost letter.

Actually, I think it simply told you how much Mrs. Walbridge and I always enjoy our visits with you, and how much we like our new O'Keeffe.

It has been a few years since we first dropped in on you at your old location and came away with the lovely little Marin colored pencil sketch. We hope one of these days to acquire another Sheeler.

Hope all is well with you. We look forward to seeing you next time we are in the "big city".

Cordially,

orton Was

June 3, 1968

Mr. Norton S. Walbridge 6292 Camino de la Costa La Jolla, California 92037

Dear Mr. Walbridge:

Naturally I was delighted with your comments on the O'Keeffe painting and am glad that - after all the many years that I refused to sell thithe PATIO - it was good to learn that it has found a happy home, as I suspected when I met you and Mrs. Walbridge.

While the Gallery will be open during the month of June (we close for the two hot summer months - July and August), I have several out of town commitments and would suggest that you either write or phone to advise me if you plan to be in New York and I will make arrangements accordingly as I am eager to see you both again. I will be happy to show you what we have available by the artists whose names you listed.

With kind saggrds.

Sincerely yours,

EGH/tm

RICHARD L. FEIGEN & CO.

INCORPORATED

ST HABT TOTH STREET NEW YORK, N. Y. 10091 O18-TST-6640 CABLE: RICHPMIGAL

UNITE DETOREM I, 19622 24 EAST BLUE ST. NEW YORK 10028 May 9, 1968

Mr. Ralph Colin. Administrative Vice President
Art Dealers Association of America, Inc.
375 Wadison Avenue
New York, N.Y.

Dear Mr. Colin:

As you know, the amendments to the Association by-laws which I proposed be voted on at the May 8 annual meeting were withdrawn. My decision not to subject them to a vote, and to withdraw the names of Peter Deitsch and Leo Castelli as candidates for election to the Board, should not imply a change in my basic feeling that something of the sort I proposed is in the best interest of the Association.

What the withdrawal of these amendments and nominees meant was simply that the incumbent Board had collected proxies and I had not. Submission to a vote would, of course, have been hopeless.

If my intention had been other than merely to awaken the membership and try to involve it in the conduct of the Association's affairs by creating a dialogue, I would have undertaken the job of soliciting proxies. I did not feel that this would be in the best interests of the Association.

Association is governed is not the way to stimulate active participation in Association affairs by non-members of the Board. Most of the Association members walk away from meetings, return to their businesses and do not even think about their Association until the next meeting of what really amounts to a social club. Everything of any importance has been taken care of for them.

I believe that if the membership had something to say - something more than that minimal amount, the lip-service to democratic process which you explained was stipulated by New York State law - about who is to serve on the Board, some, perhaps not all of the members would participate more actively. At least so a number have told me since the meeting. And several former members of

CRICAGO

THE AMERICAN FEDERATION OF ARTS

OFFICERS

Mrs. Jacob M. Kaplan President John Walker First Vice President Lawrence H. Bloedel Second Vice Freddent Mrs. S. Allen Guiberson Third Vice President

Hudson D. Walker Secretory Allan D. Emil

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Mrs. Otto L. Spaeth Robert A. M. Stern John W. Strens fames Johnson Sweeney Mrs. Lawrence Copley Thaw Evan H. Turner

Herbert M. Rothschild Nathanial Saltonstall James S. Schramun Lawrence M. G. Smith David M. Solinger

John W. Warrington Mrs. John Wintersteen Mrx. Suzette Morton Zurcher

DIRECTOR

Roy Moyer

June 3, 1968

41 East 65 Street, New York 10021 · YU 8-7700

Mrs. Edith G. Halpert The Downtown Gallery 465 Park Ave. New York, N. Y. 10022

Dear Mrs. Halpert:

We are grateful to you for your generous contribution to our expanding educational program in the field of visual atts.

The President and the Board of Trustees have asked me to extend their appreciation for the renewal of your membership and we take pleasure in enclosing your membership card for the coming year.

With best wishes.

Yours sincerely,

Director

RM/p enc,

Cable address: AFANEWYORK

or to publishing information regarding saves transaction surchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be abbished after a reasonable search whether an artist or unbaser is living, it can be assumed that the information y be published 60 years after the date of sale.

June 3, 1968

Mr. Knirad G. Kuchel, Research Assistant The American Federation of Arts 41 East 65th Street New York, New York 10021

Dear Mr. Kuchel:

I am sorry to be so late in answering your letter, but the requests for our artists' works for forthcoming exhibitions have become so active that it takes quite a while to check our schedule and particularly so in view of the fact that a number of the exhibitions will thur for quite a period and it is difficult for us to release so many for so long a period.

Since I want to cooperate with you in the FIGURE INTER-NATIONAL show, I will be glad to let you have a Morris Broderson which you requested and am trying to find one which has more than one figure in the composition which has not as yet been sold. You will hear from me shortly.

We have another young artist who, I think, would fit in to the category listed very well. I am referringstoold-ward Stasack, whose biographical notes are enclosed together with those on Broderson. Naturally, I would prefer to have the selection made by you or Mr. Halley as it would be more logical than to have me do so when I do not know what other artists and examples you have already chosen.

Also, to my regret I cannot locate the loan agreement forms and the self-addressed envelope referred to in your latter. We have had some serious difficulties in the Gallery because of our help situation. Will you therefore be good enough to communicate with me about your decision in the matter.

Sincerely yours,

EGH/tm

a full statement regarding those sales. As soon as it is

received, I will prepare an account of the sales which I have including took from paid for to the class of providing made and we can then strike a balance between us.

Very truly yours,

Mrs. Max Weber (address)

Dear Mrs. Weber:

This will acknowledge your letter of April 7, 1968 in which you state that you have decided to withdraw from The Committee of the works of art executed by your late husband, Max Weber. This, of course, is your privilege and I accept the termination, effective on the date of your letter, subject to my right to commission on any sales made after that date of works which are out on exhibition of the exclusive dealer relationship which I have had first with your late husband and since his death with his estate,

I will deliver to Santini Brothers all of the works
belonging to the estate which are in the Gallery. As to the
works belonging to the estate which are now out on exhibition,
I will return those, unless they are previously sold, as they
are returned to my Gallery. I will, of course,
deduct a commission on any of those works which are sold.

The termination of our relationship requires that there be an accounting between us. I have been reliably informed that you have made a number of sales for which you have failed

Limely white

or to publishing inforesation regarding sales transactive carebors are responsible for obtaining written permiss in both artist and purchaser involved. If it cannot be ablished after a reasonable search whether an artist or echaser is living, it can be assumed that the information y be published 60 years after the date of sale.

SMITHSONIAN INSTITUTION NATIONAL COLLECTION OF FINE ARTS EJOHTH AND G STREETS, NW. WASHINGTON, D. C.

May 14, 1968

Mrs. Edith Gregor Halpert The Downtown Gallery 465 Park Avenue New York, N. Y.

My dear Edith:

I believe we have about recovered from our three openings -- Friday night 2500 people, Saturday afternoon 1500 art teachers, Saturday evening 3000 guests. I felt fine Monday or at least I thought so and completely faded out that evening and Tuesday. In all it was exhausting, but perhaps whe of the most exciting events I have seen. Certainly American art came to its own officially at least on May 3rd.

Enclosed with this note are a few newspaper comments and our check lists and catalogue. How was the lecture, I am sure all went well and hope it was not too exhausting for you. No doubt you look forward to a rest in New Town. It is good to stop and relax a bit and I am only sorry you could not have taken the sun with us more on Sunday.

Your ideas on the book sound great and would be a most important contribution to American art. Yesterday I introduced Tom Armstrong's lecture here at the Smithsonian, Tom is curator at the Rockefeller Folk Art Museum in Williamsburg, and he mentioned to me the need for such a publication. I wish I knew someone who could help you with the details. I will keep my ear to the ground about the matter.

Marina loves Mr. Humpty Dumpty. We all look forward to seeing you again soon, either here in Washington or in New York.

With kind regards,

Sincerely yours,

Donald McClelland, Associate Cur

Lending Program

Enclosures



May 14, 1968

Miss Elisabeth Phillips Research Assistant National Collection of Fine Arts Smithsonian Institution Washington, D. C. 20560

Dear Miss Phillips:

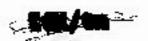
Thank you for your letter regarding photographs of William Zorach's VICTORY.

Although the purpose for which these were needed at the time of my request is now past date and we had to make a substitution, we would still appreciate having the new photographs when they are available.

Thank you very much for your cooperation.

Sincerely yours,

Tracy Miller



May 23, 1968

Mr. Abraham Oberfest Hoffberg and Oberfest 475 Fifth Avenue New York, New York

Dear Mr. Oberfest:

As you probably know, Muriel Katcher is spending very little time here and when she does, merely confuses the records. Two weeks ago, she took a ten-day vacation; subsequently she came in two days last week and this week only one and said she would have to do the same next week.

Meanwhile, with the confusion of the records and checking out several artists with whom we are parting and for whom we must make out checks for what we owe them and a record of the unpaid accounts, this has been a very bad period all in all and particularly so in my current condition.

Consequently, on the advice of the doctor, I am engaging a managing firm, which will handle all the business details for both the Gallery and me and will also provide an accountant, bookkeeper, etc., all of whom will be managed by this firm.

I regret that our association will have to end accordingly, but will be most grateful if you could send me xerox copies of the tax returns for the past five years or so as there is a possibility that I will sell out completely and I don't know what happened to my original copies with the very mixed-up filing system.

Thank you for past favors.

Sincerely yours,

EGH/tm

or to publishing information regarding sales transaction carchers are responsible for obtaining written permission to both artist and perchases involved. If it cannot be ablished after a rescound be search whether an artist or rehears is living, it can be assumed that the information y be published 50 years after the date of rule.

Charles B. Benenson 250 Park Avenue New York, N.Y. 10017

May 28, 1968

Mrs. Edith Halpert The Downtown Gallery 465 Park Avenue New York, N. Y. 10022

Dear Mrs. Halpert:

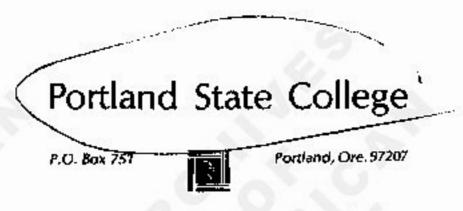
Thank you for the photograph and your letter regarding the Stuart Davis. I will be in to see you in the very near future.

With best regards, I am

Sincerely yours,

CHARLES B. BENENSON

CBB/s



Educational Activities
Student Personnel Services

503/226-7271

May 8, 1968

Miss Edith Gregor Halpert Director, The Downtown Gallery 465 Park Avenue New York, N. Y. 10022

Dear Miss Halpert:

Thank you very much for your letter of April 11. The dates we should like to consider for a small Marin Exhibition would be from June 18 to July 2.

We will borrow some material from the Portland area, but wonder if we could have about 20 or so examples of his work from you.

We would do everything to encourage purchase although, of course, we are not a sales gallery.

Thank you very much for any cooperation you might be able to give us.

Cordially,

Mrs. Henry L. Corbett

Coordinator, Educational Activities

KCC:sc

THE CORCORAN GALLERY OF ART • 17TH & NEW YORK AVENUE N.W., WASHINGTON 6, D.C. • ME S-3211



FOR IMMEDIATE RELEASE

Washington, D.C., May 28, 1968...The Trustees of the Corcoran Gallery of Art in order to meet the challenging conditions in the world of Art have revised its administrative structure without changing the essential purposes of the institution. It has elected Mr. Aldus H. Chapin as a Trustee to fill the existing vacancy and to a newly created office of Executive Vice-President. He will take over in a great degree the day-by-day functions of the President of the Board and will have general charge of the administration of the Gallery and the Art School.

In addition, A Board of Governors under the Chairmanship of Mr. Chapin has been created to consist of not more than 30 persons, to whom will be delegated certain functions of the Trustees that can be turned over to the new Board. This Board will be elected by the Trustees and will consist for the most part of local persons who are interested in the furtherance of the Gallery, the purpose being to create a larger nucleus of local support.

Mr. Chapin, thirty-seven years old and a Harvard graduate, is currently Assistant Dean of the Johns Hopkins University, School of Advanced International Studies in Washington, D.C. where he received an advanced degree in 1953. He has spent most of his life in the Washington area, having grown up on Foxhall Road during the early thirties. He is the son of Vinton Chapin who retired in 1960 as Ambabsador to Luxembourg.

or to publishing information regarding sales transactions, surchers are responsible for obtaining writen permission in both artist and parchaser involved. If it cannot be ablished after a reasonable search whether an artist or phaser is lying, it can be assumed that the information y be published 60 years after the date of sale.

or to publishing information regarding sales transaction carchers are responsible for obtaining written permission both artist and purchases involved. If it cannot be ablished after a reasonable search whether an artist or archeser is living, it can be assumed that the information who embinished 60 years after the tate of ests.

May 28, 1968

Dear Adeles

If you think I was a busy dame before you left for Europe, you don't know from nothing. So much has happened in the last few months that I haven't had a second to attend to my dictation and pretty soon no one except the new collectors and museums will talk to me again.

However, be assured that I think of you constantly and am delighted with your letters indicating that you are both well-organized and happy in your new environment. This pleases me no end and I am proud of my girl friend.

One of these days I will send you a long letter together with a report of the many exciting things that have happened. Since it is after midnight now, I'll have to stop.

Much love - and keep on writing. You will hear from me shortly.

May 28, 1968

Rev. Anthony J. Lauck, C.S.C. Director, Art Gallery University of Notre Dame Notre Dame, Indiana

Dear Father Lauck:

I am most grateful to you for sending me your handbook, which is most impressive in content. In comparison with your early list, the selection is really remarkable in view of the relatively short period in which it has developed.

The Gallery (and I, of course) have been going through an extraordinary traumatic period. Despite the concentration on hippie art, novelty and sensationalism by the so-called art press as well as the museumad change in functioning to what is a form of discotheque, with concerts, ballets, puppet shows, poetry readings, etc., we have been deluged with requests for exhibitions of The Downtown Gallery roster artists - far beyond our capacity to fill all the demands. I am sending you the only duplicate catalog I have on hand at the present time and as soon as I have extra copies, I will send some more, all of which will explain my hectic state. In addition, I have had serious problems with my heafth situation - which has become prevalent in New York City - in every field.

As soon as I get myself into a relatively balanced state, I will communicate with you regarding some ideas I have which you may find of interest. Meanwhile, my very best regards - and again congratulations on the catalog listing the museum's achievements.

As ever.

EGH/tm

		Euch
<u>Title</u>		Year
Figure of a Child	Maplewood (Mahogany (according to Barr's book)	1921
Kiddy Car	Rosewood 18" (according to Barr's book 19" - 1920)	1923
Pegageus	Walnut 15" high	1925
Child with Cat	18" (according to Barr)	1926
Two large carved woo panels	den 22#x 66" high	1927
Head of Boy	Wood (1924 according to Wingat)	1930¹s
Tooky	Granite 16" x 9" x 11"1/2	1927
Pigeon	marble 9 1/2" long	1930
Artist's Daughter	Georgia marble (Whitney 25 1/2" high)	1930-46
Torso	Labrador granite 33"	1932
Affection (York For	bronze 15" x 6" x 9 1/2" sail marble 31"1/2 high according to	1933 Barr)
Spirit of the Dance	Bronze 6 1/2"	1935 (19327)
Girl on Pony (Child on Pony acco	Marble 7" x 20" x 25" high rding to Barr)	1934
Reclining Cat	granite 11 x 16 * (17" long according to Barr)	1935
Hound	17 x 24 granite	1935 (1934?)
Head of Christ	14 3/4" high (15" high) black porphyry (stone?)	1940
Sleeping Dalmation		1940
Future Generation	Botticini marble (40" high)	1942-49 (1947?)
Eulogy	plaster or bronze 6' x 6"	1943

	pg. 2
	Year
stone 21" high	1944
Rosewood 55" x 14 1/2"	1945
granite 16" L	C. 1946
17" granite	1950
Bronze 40" h x 28 w x 23 d	1966
r?)	1940?
Bronze	1951
10 1/2 x 15" long (Maine Glacial Boulder)	1947
granite 2611	1951
Bronze 7" x 9"	1954
bronze 11" x 11" (stone? green porphyry)	1954
White Stone 8 1/2" x 19 1/2" (or Italian marble)	1954
stone 10" x 12"	1955
Stone 20" x 16" (granite)	1957
stone 14 1/2" x 10"	1958
28 x 17 x 16 1946 34" high) Collection Law	1959 rence Rockefeller)
6" high	1960
20" x 12"	1966
	Rosewood 55" x 14 1/2" granite 16" L 17" granite Bronze 40" h x 28 w x 23 d r?) Bronze 10 1/2 x 15" long (Maine Glacial Boulder) granite 26" Bronze 7" x 9" bronze 11" x 11" (stone? green porphyry) White Stone 8 1/2" x 19 1/2" (or Italian marble) stone 10" x 12" Stone 20" x 16" (granite) stone 14 1/2" x 10" 28 x 17 x 16 1946 34" high) Collection Law 6" high

12" x 8" high

1966

Mermaid

Prior to publishing information regarding rates transactions, riavolved. If it counct be a witten permission

Lile

Jorden Opening Feb-28-

June 3, 1968

Miss Felicia Geffen
American Academy of Arts and Letters
633 West 155th Street
New York, New York 10032

Dear Belicia:

Both Tessim Zorach and I have been working on a tentative list for the William Zorach Memorial Exhibition and have made up a group from which you may choose.

Is it not possible for you to come to the Gallery, where we have a complete set of photographs of both the sold and unsold paintings and sculptures produced by Zorach. It seems much more logical for you to make the final choice and since it is merely a matter of leafing through loose leaf books, all arranged by medium and, of course, chronologically, I think it would be the most satisfactory method of making the selection for the space you have in mind.

I believe I mentioned that the Brooklyn Museum is planning a William Zorach Exhibitions for their new Special Exhibitions Gallery during the summer months of this year (pretty soon). In looking through our previous correspondence, I don't seem to have a specific date for your opening and am therefore a bit confused between the two planned exhibitions.

How about coming down within the next few days for lunch at the Gallery and a quick survey of the photograph books, so that you may make a personal choice for this event, and incidentally, make life easier for me and Tessim.

I look forward to hearing from you shortly, as the Gallery closes during the months of July and August and everything has to be accomplished before the end of June. It will be a pleasure to see you when you set the date for the meeting.

My best regards.

Sincerely yours,

* again

EGH/tm



pre pere uni

HENRIETTA M. SCHUMMING. 26 BROADWAY, NEW YORK, N.Y. 10064 (212)344-0340 CABLE: SCHUMMART Transportation Consultants—Domestic-Foreign—Scientific Packaging and Handling Engineers

May 13, 1968

Mrs. Edith Halpert Downtown Gallery Ritz Tower 465 Fark Avenue New York, N.Y.

fend

Please be advised we have extended authority to the United Van Lines, Inc. to deliver your works of art as listed below to be shipped from: Charles Demuth Exhibition

Akron Art Institute

Akron, Ohio

Items as agreed:

- 1. Still life with Geranium 1923.
- 2. Nospmass M. Egiap 1921-22.

THE ABOVE WORK WILL BE DELIVERED ON OR ABOUT MAY 22, 1968.

It will be appreciated if you would accept the above works of art from the driver on the basis of carrier's liability covered by the master bill of lading. REFORE you sign the inventory it is important to check the item and its condition on the inventory, copy of which you are to retain for your records. THIS DOCUMENT IS IMPORTANT AND IS YOUR RECEIFT FOR INSURANCE PURPOSES.

It is always a pleasure to have an opportunity to serve you. If we may be of further assistance, please call 344-0340.

Thank you.

DG - 5/22/68

Sincerely yours,

Henrietta M. Schum

President

cc: Akron Art Institute

May 14, 1968

Sra. Roberta Bolzoni Uff. Autorizzazioni Fotografiche Fratelli Fabbri Editori Via Mecanate 91 20138 Milano, Italy

Dear Srs. Bolzoni:

We are pleased to tell you that the Stuart Davis painting entitled ROCKPORT BEACH, 1916 is now in our possession here at the Gallery.

If you would like to contact Mr. Pollitzer with regard to making a a color transparency of this for you, please have him telephone us to set up an appointment for the photographing.

I trust that this is the information you need and we will await word from Mr. Pollitzer.

Sincerely yours,

Tracy Miller

r to publishing information regarding sales transaction archers are responsible for obtaining written permission both writes and preclaser involved. If it cannot be highed after a reasonable search whether an artist or haser is fiving, it can be assumed that the information be published 60 years after the date of sale.

THE UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL

DEPARTMENT OF ART THE WILLIAM HAYES ACKLAND MEMORIAL ART GENTER 27514

May 9, 1968

Mr. Tracy Miller
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Tracy:

Have your letter of May 2nd, and forwarding to Collier Cobb an insurance broker. Will write you as soon as word clears him.

Best to you all,

sincerely,

Robert W. Schlageter Associate Director

RWS/sho

1.5

WICHITA ART MUSEUM

619 STACKMAN DRIVE . WICHITA, KANSAS 87203 May 9, 1968

Mrs. Edith Halpert The Downtown Gallery, Inc. 465 Park Avenue New York, New York 10022

Dear Mrs. Halpert:

I presume that business pressures what they are you have not had an opportunity to answer our letter of April 24. In case it has gone astray, I enclose a copy.

We are prepared to purchase the tapestry for the permanent collection at a price of \$2,000.

Looking forward to hearing from you, I am

Sincerely,

Richard Stuart Teitz

Director

RST:aig

Encl.



GOLDEN WEST FINANCIAL CORPORATION 1832 FRANKLIN STREET, CAKLAND, CALIFORNIA 84642 • TELEPHONE 451-3847

May 14, 1968

Mr. Tracy Miller
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Tracy:

We received Broderson's "Bullfighter" approximately ten days ago. "Gold and Iris" is still among the missing. We note that they were shipped on April 24. Would it be possible to ascertain what has happened to "Gold and Iris?"

Very truly yours,

Maunion O. Sandler

Senior Vice President

MOS:le

41×32×60 lb.

SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE 331 East 68th Street, New York, N.Y. 10021

Dear

SUBJECT: Junior Committee Costume Supper Dance, May 16, 1968

The School's new Junior Committee is arranging the party of the year!

It will be a costume supper dance held at The New Cheetah on May 16th, 1968, to benefit our Scholarship Fund.

Costumes for the Junior Committee are being designed by 15 Skowhegan artists, selected by the Junior Committee. They are Robert Birmelin, Joe Brainard, Willard Cummings, Ruth Gikow, Xavier Gonzalez, Robert Indiana, William King, Alex Katz, Bernard Langlais, Al Leslie, Richard Lindner, Marisol, James Rosati, Abby Shahn and Ben Shahn.

The original drawings done by the artists will be prizes for guests' costumes and awarded by a Committee of Judges consisting of John I. H. Baur, Director of the Whitney Museum, Isabel Bishop, Al Capp, Bette Davis, and James Wyeth. This Committee was also selected by the Junior Committee and may have two or three additions.

It is the intention of the Junior Committee to charge a low price this year, have a bang up party, so that everyone will always want to come to their annual party.

It will be \$20.00 single and \$35.00 a couple. The price includes supper and drinks!

Everyone of you can be of help to the School and the Junior Committee if you will send me lists of names and addresses of those friends of yours you think would enjoy going to the costume supper dance.

The Theme for costumes is something to do with any of the creative arts - either creation or creator.

cor to protesting stromasion reprinting written permission exactles are responsible for obtaining written permission up both artist and purchaser involved. If it expect be exablished after a reasonable march whether an artist or surchaser is living, it can be assumed that the information are the militaried 60 years after the date of sale.

The Junior Committee has also selected a Benefit Committee to help them on details and to bring in names of people to be invited. I think you will be interested to see the enclosed list naming those on The Junior Committee and those on The Benefit Committee.

When you send names will you indicate which of three categories they would fall into:

- Those to whom you would like to send a personal note with the invitation.
- 2. Those to whom you would like the Committee to hand write a note saying "This invitation is sent to you at the suggestion of
- 3. Those to whom an invitation should go without any note.

Do send your lists soon. The Committee members want to start addressing envelopes the first week in April.

Many thanks in advance from all of us, for your help.

Sincerely,

John Eastman, Jr.

Director

JE : eme

May 27, 1968

Mr. Norton Walbridge 6962 Camino de la Costa La Jolla, California

Dear Mr. Walbridge:

As you will note by the frank on the envelope, a letter was addressed to you on May 14th and it was not until this morning that I found the envelope with no contents, nor your original letter as well as mine. This is routine today, with new employees, and I hope that you will bear with me and will cooperate by sending me a copy of your most recent letter, which I know arrived, but was misfiled somewhere.

The only thing I located was your check of May 20th. The accompanying letter has simply disappeared.

I will be most grateful for your cooperation.
Best regards.

Sincerely yours,

EGH/tm

May 28, 1968

Mrs. Ernest Frederick Eidlitz Sunbury Shores, Saint Andrews New Brunswick, Canada

Dear Mrs. Eidlitz:

It was so good to hear from you after this long, long lapse.

Yes, indeed, I have all the information you requested and am enclosing the parthage price and the current insurance valuations of the two paintings you mentioned the Dove and the Sheeler - both of which are outstanding examples of these two artists work. Incidentally, in a recent sale held at Farke-Bernet, both fetched a remarkable jump in price, as opposed to our sales figures, which we try to maintain within a figure which makes it possible for true "art lovers" in lower brackets to live with outstanding works of art. However, now we have to face the current situation and particularly so since the bulk of the collection, which - for your information - belonged to my sister, who died in 1957, Her successor, the current Mrs. Watter, sent practically the entire group to be auctioned and, because I was too upset, I did not make any bids and later learned that the majority of the paintings, etc. were purchased by other New York dealers, who bid against each other and shot the prices up sky-high. They are now asking much more than they paid - thus shooting up the valuations to a figure which will eliminate many of the are lovers to whom I referred above, However, I think you should be protected by having the current prices for your insurance valuations.

When you are next in New York, do come in to see me as it will be a pleasure to visit with you after these many years.

My best regards.

Sincerely yours,

EGH/tm

FROM KARSH

DATE May 15, 1968

Edith, dear,

Corners to rry to come down and be with you -- called everyone and tried to juggle stuffy ambassadors -- but no dice. I think it's fabulous, and about time, too, yoursef will be thrilled. The'll be with you in spirit and will speak to you soon. Hope all is well, fore, Estrellets.

VASSAR

May 28, 1968

Mr. Thomas J. McCormick, Director Vassar College Art Gallery Poughkeepsie, New York

Dear Mr. McCormick:

As you requested, I am supplying below the current insurance valuation on your painting by Arthur Dove.

SILVER BALL, 1930 011 22x18" \$7500.

Sincerely yours,

EGH/tm

or to publishing information regarding sales transactions, carchura are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be ablished after a reasonable search whether an artist or published if ying, it can be assumed that the information y be published 60 years after the date of sale.

May 27, 1968

Mrs. Barbara Adler Harry N. Abrams Inc. 6 West 57th Street New York, New York 10019

Deer Mrs. Adler:

Much as we would like to be of aid to you, for any reproduction in color that a museum or a publication desires, they have the ektachrome made for the purpose and, since it pays for the service, retains the original.

I will communicate with Mr. William Lane to ascertain whether - by any whence - he has the original extachrome. BLIPS AND IPS has been reproduced in color a number of times and I will check our records to ascertain whether there is an extachrome available. The latter spinting was sold by us to the Amon Carter Museum just a few months ago, when they had the large exhibition entitled THE DOWN-TOWN GALLERY ROSTER. You will hear from me shortly after as I am eager to cooperate with Mr. Armason of the Guggen-heim Museum.

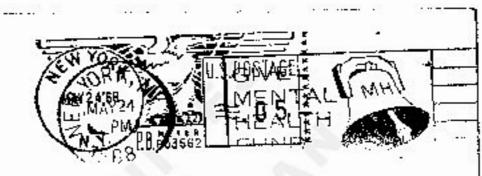
Sincerely yours,

EGH/tm

or to publishing information regarding sales transactions, earthers are responsible for obtaining written permission in both artist and purchaser is revolved. If it cannot be ablished after a reasonable search whether an artist or uphaser is living, it can be assumed that the information y be published 60 years after the date of sale.

HE GOTHAM BOOK MART

41 W. 47 . NEW YORK 36, N.Y. . PLAZA 7-0367,8



Mrs. Edith C. Halpert Downtown Gallery 465 Fark Avenue New York City R. C. AULETTA AND COMPANY, INC. 58 EAST 5414 STREET - NEW YORK, N.Y. 10022 - ELDORADO 5-0400

May 20, 1968

Mrs. Edith Halpert The Downtown Gallery 465 Park Avenue New York, New York

Dear Mrs. Halpert:

Charles Colombo, a native of Wilmington, Delaware, began painting and drawing at an early age under Frank E. Schoonover, who was a student of the late Howard Pyle, the distinguished American illustrator.

At the age of 17, Mr. Colombo entered the Pennsylvania Academy of Fine Arts, under a full scholarship, and studied painting and drawing for five years. It was there that he began to pain in watercolor, the medium that he excells in the most.

Along with his watercolor study there, he also studied under his uncle, Mr. Charles DeFeo, of New York City, who was also a student of the late Howard Pyle and Frank DuMond. While at the Academy, Mr. Colombo's watercolors were exhibited at the Fellowship Show of the Pennsylvania Academy. Two of his works were purchased by the Academy at that exhibition.

His first one-man show, held at the Philips Gallery in Philadelphia, and his following one-man shows in Wilmington and New York, have been completely sold out each time.

In 1961, one of his paintings was accepted by the Prince and Princess of Monaco for their permanent collection. During August of 1961, one of his paintings was accepted by President John F. Kennedy for the late President's permanent collection of the White House. It is now with the John F. Kennedy Permanent Museum in Hyannesport, Massachusetts.

or to publishing information regipting sales transactions, assurbant are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be ablished after a reasonable search whether an artist or related in living, it can be assumed that the information of the living it can be assumed that the information

WILLIAM P. WOOD
2107 THE FIDELITY BUILDING
123 SOUTH BROAD STREET
PHILADELPHIA, PENNSYLVANIA 19109

May 28, 1968

Mrs. Edith Gregor Halpert The Downtown Galleries, Inc. 465 Park Avenue New York, N.Y.

Dear Mrs. Halpert:

11.6.

193/4×15

In 1958, I acquired a painting from you by John Marin entitled "Maples In Autumn Foliage" 1949. The invoice was your number 8138.

I have been asked to lend this painting to an exhibition to be held at Knoedler's next autumn and to furnish its provenance. Do you have any information about the ownership before I purchased it from you?

I would appreciate your letting me know about this as soon as convenient, as work starts on the catalogue next week.

Do you have any idea what valuation I should carry on this painting for income tax purposes?

inourence

Very truly yours,

William P. Wood

me.1

to publishing information regarding sales transact rehers are responsible for obtaining written permis both artist and purchaser involved. If it cannot be lighed after a reasonable search whether an artist or haser is living, it can be assumed that the information pathished 60 years after the date of sale.

1

FRATELLI FABBRI EDITORI

PUBLISHERS - EDITEURS - VERLAG - EDITORES
91, Via Meccanate 20138 Milano (Italy)
Telex: 32821 FABBRI

Rif. 124/PB/Sg
(de citere nella ziaporta)

Milan, Hay 21, 1968

Miss Tracy Miller The Downtown Gallery 465 Park Avenue New York, N.Y. 10022

Dear Madam,

we are in receipt, with many thanks, of your letter dd. 14 inst., relative to the Stuart Davis painting "Rockport Beach".

Unfortunately, owing to the long delay, our editorial office was oblige to replace it and, therefore, we no more need the color transparency.

Thanking for your precious cooperation, we remain, with our best regards,

Yours Very Truly

Uff. Autorizzazioni Fotografiche (Roberta Bolzoni)

August 22, 1950

The Downtown Gallery

Our best research on the obscure title of the Bemuth painting reveals that it was his oblique way of saying, "Tear these buildings down ?". Paige Sampson (Page Samson) as in, you should excuse the expression, "Call for Phillip Morris".

This information was given to our son by a man who was referred to as "the one who knows more about them (the paintings) than anyone else locally".

The fact that this man corrected the sequence of the words, as our son gave them, and quickly described the painting, led us to feel the explanation authentic.

We've enjoyed the detective work and do hope our results are as satisfactory to you as they are to us -- if not, let us know, we'll make further inquiries.

> (Signed) Mary E. Marshall (Mrs. Ray A. Marshall)

er to publishing information regarding sales transactions, archers are responsible for obtaining written permission a both artist and purchaser involved. If it cannot be blished after a reasonable search whether an artist or thater is hving, it can be assumed that the information be published 50 years after the date of sale.

KRESGE ART CENTER GALLERY

May 17, 1968

Mrs. Edith Gregor Halpert The Downtown Gallery 465 Park Avenue New York, New York 10022

Dear Mrs. Halpert:

Sometimes I ransack my memory and come up with the wrong image. This isn't too disturbing until I am in danger of spending money for the wrong image. The drawing should be in a rich black and should be reminiscent of a coxscomb or a globe with stylized flames. If that is <u>Gas Ball and Roofs</u>, then I got the right image.

Yes, I will take it and it encourages me to know that it will be properly mounted since the paper quality was not of the best.

I was surprised to learn that Wolff pencils had become remote historical items. Wolff was a company name like Eberhard Faber. The pencils were called carbon pencils, came in varying degrees of hardness and were encased in plain polished wood. They were a British import available in art stores in New York in the 20's and 30's and maybe longer. They gave a rich black, could be rubbed with the finger or a charcoal stump (maybe they're gone too--pasted rolls of grey paper coming to a point) and had the advantage over charcoal that most of what was put on the paper stayed there. I still have two of them which I shall now move to my antiquities file.

Mr. Lane finally phoned me and apologized for his delay. I'll be getting a good group from him and also one from Albee (he has two). I suggested that his might come along in the Halpert crate. May it? When should he deliver it to your door?

Sincerely yours,

Paul Love

Gallery Director

PL/1c

Harry Baum 5159 - 34th Street, N. W. Washington, D. C. 20008

D. C. 20008 1/22/68

Scar Edith:

Much as I wanted to attend the award ceremony at the University of Connecticut and enjoy Vicariously the Lonor bestowed upon Jean - I found at unpossible to lade the try. Anyway, add my hearty congrat - whaters to those of your many friends and admirers.

you are undebted only to your own about the great achievability and industry for the great achievments which Lave larned you the title of a Dear of Chevican art Dealers, and for which you have once again juitly received recognition.

nathaly, Portry Restrict and of course, no too)
" sheet nochers" because of their aunt Edith.
I deed, my pride has swelled to the Coursting point.

Leve, Narry May 13, 1968

Richard Abel & Co. Inc. Box 4245 Portland, Oregon 97208

Gent lemen:

When I returned from a long trip, I found your memo dated April 24 regarding a catalog and a check which you stated had been sent to me quite some time ago.

I have no recollection of having received either and the new bookkeeper we have hired recently finds no such entry in our books. In any event, had I seen the original request there would have been no charge for the catalog and therefore the check would have been returned to you. As we have only two copies of the catalog available, I am sending the one spare to you. I regret that it is somewhat soiled but this is the best I can do at the moment.

Sincerely yours,

EGH/tm

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	wntown Gallery
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ior to publishing information regarding rules transactions, carchara are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be abliabed after a reasonable resuch whether an artist or relater is living, it can be assumed that the information y be published 60 years after the date of sale.

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SKOWHEGAN SCHOOL OF PAINTING & SCULPTURE

FINANCIAL STATEMENTS

OCTOBER 31, 1967

PUSTORINO, PUGLISI, BEHAN & Co. CERTIFIED PUBLIC ACCOUNTANTS

At a Special Term, Part II of the Supreme Court of the State of New York, held in and for the County of NEW YORK, at the County Courthage thereof, on the day of ,196.

PRESENT

HOM

Wiefel a. Waltemade

JUSTICE.

In the Matter of the Application of PHILIP WATSON, as Assistant Attorney General,

Petitioner,

VIVAL SENSE, RELEGIOUS, RALPHYT,

ORDER TO SHOW

CAUSE

40004-

and JAMES M. POWER, THOMAS MALLEE, MAURICE J. O'ROURKE, and JACOB J. DUBERSTEIN, as Commissioners of the Board of Elections of the City of New York,

Sub. No.

2

Respondents,

Pursuant to Election Law Section 331.

Upon reading and filing the annexed petition of PHILIP

WATSON, duly verified the day of ,196 , and

the annexed affidavit of , duly sworn

to the day of ,196 ,

LET the Board of Elections of the City of New York, and

respondents,

show cause before me or one of the Justices of this Court, at a Special Term, Part I thereof, to be held at the County Courthouse, 60 Centre Street, in the Borough of Manhattan, City

Lots of love.

As ever.

May 27, 1968

ECH/tm

Mrs. Yousuf Karsh Little Wings Prescott Highway Ottawa, Canada

Dear Estrellita:

Your letter and subsequently the telegram you sent gave me a tramendous lift - although I was disappointed at not seeing you and Yousuf at the party. However, your spirit floated and helped to make this a truly joyous event.

The weather was foul and we weren't sure whether we could ever make it in the plane which was chartered for the occasion. However, because it was not a jet it could take off and land in a smaller sirport, where we were met by the University hus.

Although I have received awards in the past, this was a very special event in my life as I am on the verge of announcing that I am tapering off and have already parted with five artists or estates which made life miserable for me because of the conflicts with the wives, etc. who are now in charge. This announcement would sound as if I were a "fadeout" and the Connecticut Award was timed ideally. Both the cocktail party at the home of the President of the University of Connecticut and subsequently the Museum, where the show was open to an invited group and dinner was served, were delightful and the Award, which I am facing at this moment, is an actual sculpture in silver (rather than a medal, which I would never wear) and is very handsome, with flattering inscriptions. I repeat that the timing was absolutely perfect.

I hope that you and Yousuf will be in New York in the very near future so that I may show this off to you - but what is more important, it will be a great pleasure to see you.

As usual, we are closing the Gallery for the months of July and August and I will spend the time in my Newtown house, where I relax completely and forget all my problems, although I manage to do some work while I am there, largely outdoors getting a suntan while I am dictating my letters, etc. I am so eager to have you see this pre-Revolutionary house, which I acquired in 1932 and I have lowed every minute there each summer.

Do let me know when you plan to be in either area.



MUNSON-WILLIAMS-PROCTOR INSTITUTE

910 GENESEE STREET

UTICA, NEW YORK 13502

MUSEUM OF ART - EDWARD H. DWIGHT, DIRECTOR

May 2, 1968

Mrs. Edith G. Halpert, Director THE DOWNTOWN GALLERY The Ritz Tower 465 Park Avenue New York, N. Y.

Dear Edith:

Enclosed is the clipping about your International Silver Prize Medal - - congratulations!

It was good seeing you again and thanks for sending to us on approval "NOSMAS R. EGIAP" by Charles Demuth. Please let me know the price.

With kindest regards,

Sincerely,

Edward H. Dwight, Director

EHD/awh enclosure



ART GALLERY = university of notre dame, notre dame, indiana

June 3, 1968

Mrs. Edith Halpert The Downtown Gallery 465 Park Avenue New York, N.Y. 10022

Dear Edith:

Thank you for your lovely letter of May 28th and for the recent checklist. This must have been a very interesting show at the Amon Carter Museum, and I was pleased to see the names of so many of my old favorites together. I look forward to your upcoming letter with the ideas you promised to propose.

Cordially and gratefully,

Rev. Anthony J. Lauck, C.S.C.

Director, Art Gallery

a. Louck, csc

AJL/nd

nior to publishing information regarding states transaction repeatchers are responsible for obtaining written permisely om both artist and purchaster involved. If it cannot be established after a reasonable search whether an artist or archaeter is living, it can be assumed that the information archaeter is living, it can be assumed that the information archaeter is living.

SMITHSONIAN INSTITUTION NATIONAL COLLECTION OF FINE ARTS EIGHTH AND G STREETS, NW. WASHINGTON, D. C.

May 10, 1968

Mr. Tracy Miller
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mr. Miller:

Two months ago you requested two photographs of William Zorach's VICTORY for a publication deadline. At that time, Donald McClelland informed you that the sculpture had not been photographed but prints would be sent to you as soon as possible. Are you still in need of them?

As I am certain you know, we have just opened to the public. Photographic requests have been delayed because of the large amount of work involved in the opening, but we are now in a position to begin outside work again. We are planning to photograph the Zorach during the early summer, but I cannot be too certain as to the date because we will have to do it "on location," which will involve setting up backdrops and regarding at night to avoid the tourists and the daylight. At that time we would be more than glad to send you complimentary photographs.

I regret that I have neglected to tell you this sommer, but we have a slide of the VICTORY we would be glad to let you have if it is not too late. It is not an ideal slide as it was taken during the Zorach exhibition and some potted palms frame the statue.

Waiting to hear from you, I remain

sincerely yours,

Elisabeth Phillips
Research Assistant

Paul Cummings 360 East 72nd Street New York, N.Y. 10021 30 May 1968

Mr. Tracy Miller Downtown Gallery 465 Park Avenue New York, N.Y.

Dear Mr. Miller:

Our research indicates that you own paintings by Mark Tobey. The enclosed forms are to secure data for a catalogue raisonné of his work. We are interested in every work extant by him. The catalogue will be published when it is completed.

Mr. Tobey and his dealers have been most helpful and are offering their fullest assistance to this project. If photographs are not available, would you recommend a photographer where you live, who could photograph your paintings? It is important that we have a complete photo archive.

If during the next year or so you acquire new works by Tobey we would appreciate your letting us know so that they too may be included in the catalogue. If you have any questions we will be very happy to respond.

Thank you for your kind consideration.

Sincerely,

Paul Cummings

PC:adk

WALKER ART GENTER

. tyndule Avenue South

Minneapolis, Minnesota 55403

377-6234

Martin I., Friedman, Director

22 May 1968

Mrs. Edith Halpert The Downtown Gallery 465 Park Avenue New York, N.Y. 10022

Dear Edith:

Many thanks for sending me the data on Sheeler's industrial design experience. I don't know if there is still time to incorporate any of this into my essay, but will try to do so.

Also, thanks for the transcript of the T.V. lecture you did on Sheeler. I found it informative and, in many instances, corroborative of material I had come across in my research.

It is wonderful that the Smithsonian is taking such pains to do a thorough job on the Sheeler exhibition, and I am glad to have a hand in the show.

All best regards to you,

Martin Friedman MacArr Director

MF:gcb

publishing information regarding sales transactions, ors are responsible for obtaining written permission th artist and perchaser involved. If it cannot be sed after a reasonable search whether an artist or as is itying, it can be assumed that the information published 60 years after the date of sale.

MRS. ERNEST FREDERICK EIDLITZ SUNBURY SHORES, SAINT ANDREWS

NEW BRUNSWICK, CANADA

May 20, 1568

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My Shuke "Fame Sweep" to in washington for our show !

NATIONAL HEADQUARTERS

5200 Woodward Avenue
Detroit, Michigan 48202
Telephone 833-7500
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E. P. Richardson
Director of Research
Garnett McCoy
Archivist
Effic M. Morse

New York Area Office 4) Bost 65th Street Telephone 861-3730

Membership Secretary

Butler Colonian

Area Director

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Secretory

Dorothy Goes Seckler Living Artists Program F. ivor D. Aveiling Researcher

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Howard W. Lipman (Vice President Harold O. Love Vice President

Mrs. Otto L. Speeth Vice President

Stanford C. Staddard Secretary-Treasurer

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Milton O. Brown
Lleyd Goodrich
Evgene C. Goossen
Horry D. M. Grier
Jones J. Haskin
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John A. Kouwenhorns
Karl Kep
Eric Larrabee
A. Hyatt Mayor
J. T. Rankin
Daniel J. Reed
Charles van Ravenergay

Nichard P. Wunder

May 17,1968

Mrs. Edith Gregor Halpert 465 Park Avenue New York, N.Y. 10022

Dear Mrs. Halpert:

In recognition of your generous gift of \$250 to the Archives of American Art in May 1968, we have dedicated to you Microfilm Roll NAG3. This roll contains papers from the American Artists Group, Inc.

Sincerely.

Effic M. Morse

M. Thorse

or to publishing information regarding sales transactions, ourthers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be ablished after a reasonable search whether an artist or rehaser is living, it can be assumed that the information y be published 60 years after the date of sale.

Mrs. George Maurice Morris

requests the plansurouf

Mrs. Halferts

company at decicer

on Friday, May the theid

at Secese violock

R. ナンデ

2401 Kalorama Road

Black tie

Neanwhile, my fond seggrds.

Affectionately,

June 3, 1968

Mr. William H. Lane Leominster, Massachusetts #4/1/00

Dear Bill:

Now that I have had two quiet days of rest at my apartment, this is a "thank you" note to you and Saundy for making the trip to Storrs. I was truly touched to see so many of my dear friends.

For an unsentimental character like me, it was really a very special event - particularly at a time when I was depressed about the art world, with its new pattern where the emphasis has shifted almost entirely to movelty, sensationalism, etc. not only by the press but largely by museums, which are rapidly turning into discotheques, with the artists participating as performers rather than dedicated, creative beings -- balanced by the new so-called collectors, who require a life for their boredom or treat the art world as a stock market. As you must have gathered during your rare visits, I was more and more depressed by the overall atmosphere and was just about ready to retire.

While I have received a number of awards in the past, the timing of this one was so ideal and the general attitude in Storrs and especially the installation of the exhibition and the enthusiasm of those responsible, gave me the much-needed lift and stimulated new ideas for continuity.

Very shortly, I am sending a release to the press, listing the artists or estates with which I am severing connections for good reason. And now I am trying to work out some method by which I will have some relief from an 18-hour day - most of which is devoted to what we all now call the Service Department, which includes scholars eager to go through our well kept record books, museum personnel - and largely members of the category which doesn't want to bother reading through the many books availableian libraries but want to get their information quickly and painlessly. Now, with the summer vacation facing me, I believe I can get our new rules down on paper and publish leaflets which will serve as negative answers.

I do hope that you and Saundy will have occasion to come to New York in the very near future and have dinner with me, as I always so enjoy a visit with the Lanes. May 27, 1968

Miss Carol V. Harford Fine Arts Officer Art in the Embassies Program Department of State Washington, D. C.

Dear Caroli

It was good to hear from you and to receive all the information on Stefan Munsing, whom I have met a number of times. I am pleased that he is taking over - with, I hope, your assistance.

We will put him on our mailing list and I may drop in a note of welcome in June.

Do let me know when you plan a New York trip so that we may make a date for lunch or dinner. It will be good to see you.

Meanwhile, my best regards.

Sincerely yours,

EGH/tm

HELEN W. BOIGON, M. D.

AD EAST 52ND STARRT

NEW YORK 28, N. Y.

May 19, 1968

Homer D. Babbidge, Jr. President THE UNIVERSITY OF CONNECTICUT Storrs, Connecticut

Dear Dr. Babbidge,

Both absence and illness prevented our responding to your kind invitation of May twenty-fourth sooner. It is with deepest regret that Dr. Melvin Boigon and I must inform you that we cannot be with you in person to join in honoring one we love and esteem so much.

It has been one of the great personal experiences of our lives to have known Edith Gregor Halpert. Not only are her distinguished contributions to the Arts a matter of public record; she will remain vividly cherished their lives long by many, many little persons like us for whom she opened up a whole new world of inner experience. There are many who must join my husband and me in a sense of gratitude to The University of Connecticut for its tangible testimony of thanks and praise to one who has encouraged and inspired both artists and their devoted sudience.

We thank you for your honoring of Mrs. Malpert, and of us in so gracious and invitation to be with you all. We shall be with you in spirit.

Simoerely,

(Relen W. Bolgon, M.D.

SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE ENDOWMENT FUND

BALANCE SHEET OCTOBER 31, 1967

ASSETS

CURRENT

Cash in Banks: American Savings Bowery Savings Excelsior Savings

\$ 173.97 1,454.53 1,511.54

Total Cash

\$ 3,140.04

Investments in Securities (cost)

79,173.55

Due from General Fund (general contributions)

3,600.00

Due from Broker

103,30

TOTAL CURRENT ASSETS

\$86,016.89

LIABILITIES

Due to General Fund (dividends and interest)

\$ 2,619.00

TOTAL LIABILITIES

\$ 2,619.00

FUND BALANCE

THE PROPERTY OF THE PARTY OF TH

Balance, October 31, 1966

\$43,345.94

Contributions

48,045.84

\$91,391.78

Net Transfers to General Fund

(7,943.80)

Fund Balance before unlocated difference

83,447.98

Unlocated difference

(50.09)

Balance, October 31, 1967

83,397,89

TOTAL LIABILITIES AND FUND BALANCE

\$86,016.89

d Pustorino, Puglisi, Behan & Co.

Corlified Public Accountants

Unaudited

will belong information regarding sales transactions, at are responsible for obtaining written permission artist and purchases involved. If it cannot be a sile a reasonable scarch whether an artist or is living, it can be assumed that the information whiches 60 years after the date of sale.

addresses given by them prior to the last general election through Permanent Personal Registration:

NAME	ADDRESS	SER. NO.	A.D.	E.D.
ALANK BELOR	465 Park Ave.	R.T.C. 536318	66	16
MONTE 4. MALPONY	465 Perk Ave.	E.F.C. 1503913	66	16
RAYMOND P. HATCHHOURS	465 Park Ave.	B.T.G. 5565741	66	16
REMUTENCE D. SCHOLOW	465 Park Ave.	W.T.C. 356272	66	16

FOURTH: That, upon information and belief, all of the names above set forth are unlawfully on said Registration Records by reason of the fact that none of said registrants, respondents herein, reside at the addresses as above set forth.

FIFTH: That no previous application has been made for the relief herein sought.

SIXTH: That the reason an Order to Show Cause is asked is, upon information and belief, that this is the method required for relief sought under Election Law Section 331.

WHEREFORE, your petitioner prays that an order be made herein, pursuant to Election Law Section 331, directing the Board of Elections of the City of New York to strike from its Registration Records the names of WEYAM SERVE, MARKET, MARKET, PARTIES, SCHOOLS.

and that petitioner have such other, further and difference relief as to the court may seem just and proper.

new York, N.Y.,

by Russeli Quandt.

I am delighted that you are lending the Sheeler painting, as the exhibition is being organized not only with excellent taste but understanding, etc. and should be a brilliant report of this artist's work. In the event that I have not sent you the cutrent valuation, let me know \$6011,514aMend it along for the insurance figure.

Mr. Mitchell A. Wilder, Director

Amon Carter Museum oled Amoy well of our gaines ed life of a lear hely confil

3501 Camp Bowle Boulawardban glut) addross member end out over the eds arols

Fort Worth, Texas 76107

Dear Mitch:

AS SVOE,

Forgive me for being such a slowpoke, but so much has been happening at the Gallery these past two months - good, bad and indifferent - because I decided to sever connections with several of my consignment artists, because of the wives or widows, who demand that I raise the prices to compare with the phony and sometimes actual figures reported in connection with the new group of artists. Finally, I am sending out a notice to the press, etc., listing these eliminations, all reported by me as "by mutual consent" in order not to report all the details, etc. but just stating the matter as a fact. With all this confusion, which included returning a good many paintings, drawings, etc. and bringing back from several warehouses our own inventory to fill in the gaps - life has been pretty hectic and this is the first evening I have had in a good while to look at my big fat dictation file. Do forgive me.

I was distressed to learn that you have had some problems with the Arthur Dove painting. As far as I know, he never used a water-soluble base. If it is not too complicated for you, could you ship the painting to our conservator, who has had considerable experience with this artist's paintings as the relatively ancient ones needed cleaning after so many years of exposure to the New York pollution, etc. This has always been a very superficial job or, as she calls it, a "surface cleaning". In many cases, where the picture had been scratched or otherwise damaged in transit from an exhibition tour, she has relined the painting with a wax process and everything has turned out beautifully. I am sure that she would be able to handle yours or. if your restorer would write out the problem in detail and send his report to me I am sure that she would have some excellent suggestions based on her long experience with his work. The description you gave me sounds so completely out of order that I would be grateful to have it checked by his son, William Dove, who is very familiar with his work -and through his mother, well-advised in relation to the complete list she always maintained of her husband's work. Between Bill and our conservator, I am sure they could solve the problem and suggest what should be done with the painting. Do let me know your wishes in the matter, but meanwhile it might be a good idea to get the report

a#\+ oa

with the contract of

we to publishing information regionally made a measurement that here are responsible for obtaining written permasters in both artist and purchases involved. If it cannot be ablished after a reasonable search whether an artist or chaser is living, it can be assumed that the information to published 60 years after the date of sole.

SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE GENERAL FUND

STATEMENT OF INCOME AND EXPENSE FOR THE YEAR ENDED OCTOBER 31, 1967

INCOME		EXPENSES		
Alumni scholarship fund	\$ 1,200.00	Advertising	\$ 1,335.20	
Benefits ads	2,450.00	Agency fees	1,032.39	
Benefit income	2,178.29	Benefits	1,588.75	
Benefit tickets	100.00	Building expense	2,816.07	
Benefit sponsors	7,700.00	Equipment - campus	996.82	
Dividends and interest	3,724.33	Equipment - office	140.02	
Faculty and guest meals	132.17	Education	1,022.38	
General contributions	34,349.74	Faculty fees	10,984.79	
Rent income	1,500.00	Food	7,339,47	
Registration fees	1,800.00	Fund raising	3,245.58	
Room, board and tuitions	39,922.00	Furniture & fixtures	2,575.94	
Scholarship fund	8,508.55	Insurance	2,737.78	
Sculptures, frescoes	0	Interest expense	328,27	
and mosaics	50.00	Legal fees	264.00	
Store income	4,101.34	Maintenance, Maine	6,137,83	
		Maintenance, New York	256.30	
TOTAL INCOME	\$107,716.42	Miscellaneous	1,352.90	
		Model fees	500.00	
		Mortgage interest	3,856.70	
		Other taxes	71.00	
		Payroll tax expense	1,569.05	
		Postage	897.16	
		Printing	1,460.55	
:		Purchase prizes	550.00	
		Reduction of 2nd mortgage	6,000.00	
		Rent - Maine	1,350.00	
		Rent - New York	2,100.00	
		Salaries - administrative	34,069.23	
		Salaries - summer help	10,500.21	
		Store expense	3,591.65	
		Supplies - campus	405.85	
		Supplies - office	816.86	
		Telephone	2,056,84	
		Travel	737.52	
		Truck, tractor & auto	407.16	
		Utilities	2,094.76	
TOTAL EXPENSES	117,189.03		\$117,189.03	
EXCESS EXPENSES OVER	A (B (70 (1)			
INCOME	\$ (9,472.61)			

Unaudited

PUSTORINO, PUGLISI, BEHAN & GO. Contified Public Accountants

Art in America How about starting Special Issue July-August

A Collectors' Magazine
685 Madison Avenue new flow in Cut in Conservation that the In a thirty-four page history of a fluir issue of the Great for the eighteen color reproductions illustrate the works of artista from each era. An original Larry Rivers lithograph will be bound in the magazine. Plan now a very special ad for this important issue. Collectors will read and keep it. ()ther editorial features: Snap-on Structures The Double Dealers Anthony Bower The John Hay Whitney Collection Alan Pryce-Jones Blowup: The Problem of Scale in Sculpture Barbara Rose Psychedelic Marketing - Montreal's Palais Metro Francois Dalleyret **Mayfield Monuments** Edward Bryant The Big Book William Wilson Man in Sport Keep in touch this summer! Reserve space today for an ad collectors will keep!

Final Copy Closing Date: May 7th Foreign: May 1st

SUPREME COURT OF THE STATE OF NEW YORK COUNTY OF NEW YORK

In the Matter of the Application of PRILIP WATSON, as Assistant Attorney General,

Petitioner,

-against-

PETITION

VIVAN BINON, ERITH C. MALPRIT, REPORTED P. MANAGERE, MINISTER D. CONCLON

and JAMES M. POWER, THOMAS MALLEE, MAURICE J. O'ROURKE, and JACOB J. DUBERSTEIN, as Commissioners of the Board of Elections of the City of New York,

Respondents,

Pursuant to Election Law Section 331.

TO THE SUPREME COURT OF THE STATE OF NEW YORK:

The Petition of PHILIP WATSON respectfully shows:

FIRST: That he is an Assistant Attorney General of the State of New York, in the office of Attorney General Louis J. Lefkowitz, and in charge of the Election Frauds Bureau of the New York State Department of Law.

SECOND: That upon information and belief James M. Power, Thomas Mallee, Maurice J. O'Rourke, and Jacob J. Duberstein, Commissioners, constitute the Board of Elections of the City of New York.

THIRD: That, upon information and belief, there appear upon the Registration Records of the Board of Elections of the City of New York the following names of persons, and the residence

searchers are responsible for obtaining written permission assurchers are responsible for obtaining written permission to both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or prehaser is living, it each he assumed that the information by be published foll years after the date of sale.

May 14, 1968

Mrs. Alfred Kreymborg 25 Gurley Road Stamford, Connecticut

Dear Dorothy:

As I did not receive replies to several letters sent to you previously, I am registering this in the hope that it will reach you if you have moved from the above address.

Finally, after offering the Maurer to museums and collectors, I decided that it would be a good idea to have it restored by a specialist so that it would be more appealing to such prospects. It now looks handsome indeed and I am sending it to an out of town exhibition in the hope that it will sell, so that we can send a check to you shortly. With all the accent on Op, Pop, Luminal, Kinetic, Minimal Sculpture, etc. our period is slipping somewhat, but I have hopes now that the Maurer looks so much better.

I certainly hope that you are well and happy and look forward to hearing from you. Perhaps during the summer, if I should have sufficient time to spend in Newtown, I could arrange to call on you. It would be a great pleasure to see you again.

With fond regards.

As ever.

EGR/tm

Via Registered Hail Return Receipt Requested

or to publishing information regarding sales transaction carehers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be ablished after a reasonable search whether as artist or urchaser is living, it can be assumed that the information v be published 60 years after the date of rale.

RICHARD P. TATAR 103 OAKLAND AVE. GLOYERSVILLE, NEW YORK

May 13, 1968

The Downtown Gallery 465 Park Avenue New York, New York 10022

Att: Mrs. Edith Halpert

Dear Mr. Halpert:

Sonya and I had a most enjoyable visit with you last week.

We want to take this opportunity to thank you for the lovely silkscreen of Stuart Davis. We are both most happy to have such a lovely piece.

I have enclosed two pairs of gloves which I thought you might certainly find to be of use. Inasmuch as I guessed your size, please feel perfectly free to return them for the proper size should my guess have been incorrect.

Again, many thanks for your thoughtfulness.

With regards from us both.

Sincerely,

Richard P. Tatar

RPT:dmvl

14 May 1968

Mr. Tracy Miller THE DOWNTOWN GALLERY 465 Park Avenue New York, New York

Dear Mr. Miller:

Thank you so much for your note confirming return of the items in good condition to The Downtown Gallery. I have requested of Henrietta Schumm on several occasions, copies of receipts of delivery, however, that has not yet been forthcoming. Only yesterday did we receive a bill for charges incurred in delivery of the works to the Georgia Museum of Art.

I am sorry to have to bother you in this matter. grateful to you for your attention and service.

Sincerely,

William D. Paul, Jr.

WDPJr/ap

JUNIOR COMMITTEE

Michael Baldwin, Chairman Mrs. O. Kelley Anderson, Jr. Kenyon Bolton, III Miss Linda Boyer Mrs. Christopher Clark Robert B. Cutler, Jr. W. Douglas Hall Howard Hudson Mrs. C. Nicholas Potter Miss Patricia Sullivan Harold Talbott, III Robert Whitney

BENEFIT COMMITTEE

O. Kelley Anderson, Jr. Peter Ardery Mrs. Jonathan P. Butler Christopher Clark Miss Catherine Cochran Miss Linda B. Cross Mrs. Frederick A. Cushing Miss Justine Cushing Mrs. Robert B. Cutler, Jr. Miss Susan H. Davidson Miss Alice Dodge Mr. and Mrs. John L. Eastman Mrs. John Eyre Harold E. Fitzgibbons Mrs. W. Douglas Hall William Hodgson Mrs. Howard G. Hudson Mrs. John P. Jennings William L. Kistler, III Mrs. Lambros J. Lambros Miss Heidi Nitze Mrs. Alfred T. Ogden, II George Plimpton Mr. and Mrs. Hal Reed David Rockefeller, Jr. Wynant Vanderpool, III Nicholas Wyeth

June 3, 1968

Mr. Philip M. Klutznick, Chairman * American Bank and Trust Co. Fifth Avenue at 46th Street New York, New York

Dear Mr. Klutznick:

Someone has just sent me a clipping of an article which appeared in December. Since I have met both Mr. Stevens and Mr. Meckscher, I am very eager to see what collection you have on view at present and would very much like to meet you if and when time will permit it.

As we close the Gallery annually during the months of July and August, I hope you will have the opportunity to pay us a visit before the end of the current month.

I look forward to hearing from you.

Sincerely yours,

EGH/tm

sor to publishing information requiring written permission meanthers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be subhished after a reasonable search whether an artist or reheaser is living, it can be assumed that the information are be eachighed 60 years after the date of sale.

May 27, 1968

Miss Jacquelyn Days 6916 3. Clyde Averme Chicago, Illinois

Dear Miss Days:

In response to your letter regarding the Stuart Davis oil entitled STUDY FOR STEELE I have very little to report since it was purchased by Mr. Leigh' Block shortly after it was painted.

As agents for Stuart Davis the picture was sent to us direct from his studio and was included in a one-man show held at The Downtown Gallery from November 6 to December 1, 1956. We have no information where it was subsequently exhibited since the painting was delivered to the Blocks immediately after its purchase.

Sincerely yours.

ECH/11

Nr.: 2604.68/D/Int.Grafiek

Onderwerp:

Bijlage(n):

's-Gravenhage, May 3rd, 19 68

vL/ms

The Downtown Gallery 465 Park Avenue New York, N.Y. 10022

Dear Sirs,

We have the pleasure to inform you that the following print which you have kindly agreed to lend to the American section of the Holland Festival graphic exhibition in our museum from June 14th - August 4th, 1968, has duly reached us:

81)

BEN SHAHN:

'Decalogue'

\$ 450.-

This print will be insured all risks from wall to wall on our account during transportation and stay in our museum for the above mentioned amount.

Thanking you for your kind cooperation, we remain,

yours sincerely,

on behalf of the Director?

P.A. Prequin,

- 2 -

Meanwhile, my fond seggrds.

Affectionately,

June 3, 1982

Mr. illiam II. Lawe Leomins der, Massachusetts

Dear Sills

Now that I have had two quiet days of rest at my apartment, this is a "thank you" note to you and saundy for making the trip to Stores, I was truly touched to see so many of my dear friends.

For an unsertimental constants, like me, it was reality a very special event - particularly at a that than I was depretsed about the art world, with its new esttern where the emphasis has shifted almost entitle; to movedby, set sationalism, etc. not only by the press but largely by rusewas, which are rapidly turning into discreneques, with the artists particulated ting as performer mather than ordicated, creative beings at talenced by the new so-called collectors, who require a life for thair boredom or trent the art sould as a stock marker. As you must have gathered caring your nero visite, I was more and must have gathered caring your nero visit., I was note and must have gathered caring your nero visit., I was note and must have to the overall atmosphere and was just about ready to retire.

While I have received a number of starts in the past, the timing of this one was so identified the same according to the installation of the sublittion and the enthusiasm of those responsible, gave motion and lift and stimulated new ideas for continuity.

Very shortly, I am sending a release to the press, listing the artists or satures with which I am devering connections for good reason. And now I am toying to work out some method by which I will have some relief from an 16-hour day - most of which is devoted to what we all now call the service hepartment, which includes scholars eager to go through our well kept record books, museum betsomet - and largely members of the category which doesn't want to obtain reading through the many books availableian libraries but went to get their informany books availableian libraries but went to get their informant of quickly and painlessly. Now, with the senmer vacation facing me, I believe I can get our new miles down on paper and publish leaflets which will serve as negative answers.

I do hope that you and Saundy will have occasion to come to New York in the very near future and have cinner with me, as I always so enjoy a visit with the Lanes.

EGH/tm

ESTABLIBHED 1970

EUROPEAN CORRESPONDENTO
PARIS
LONDON
SRUSSELS

AMSTERDAM

Frenkel & Co. Inc.

Branch Los Angeles, Calipornia

GENERAL INSURANCE

156 WILLIAM STREET

GEORGE P. FRENKEL VICE-CHAIRMAN & TREASURER

NEW YORK, N.Y. 10088

May 29, 1968

Mrs. E. G. Helpert, Director The Downtown Gallery 465 Park Avenue New York, N. Y. 10022

Dear Mrs. Halpert:

Thank you for your letter of May 27th. I suggest that when you have all your papers together, including your present policies, and are ready -- you telephone me and I will be glad to make an appointment to stop in to see you so we can go over the various matters and try and straighten them out on your behalf.

I will be here all of June and probably through July. I am possibly leaving the end of July for a vacation, but it is still uncertain.

Please let me hear from you at your convenience.

Sincerely yours

George P. Frenkel

GPF/em

NORTON S. WALBRIDGE 6292 CAMINO DE LA COSTA LA JOLLA, CALIFORNIA 92037

May 20, 1968

Mrs. Edith Halpert The Dowtown Gallery, Inc. 465 Park Ave. New York, N.Y.

Dear Mrs. Halpert:

As usual, Mrs. Walbridge and I greatly enjoyed our visit with you. You are most generous with your time and always add to ur knowledge of art and artists.

The O'Keeffe has arrived in good condition, looking as stunning as we remembered it to be!

I have removed the plexiglass as you suggested, and this brightens the painting still more.

Next trip maybe we can get a companionpiece for our little Sheeler and perhaps
an Arthur Dove. We do so enjoy the little
tarin drawing that goes back to our first
visit to your gallery-back in the former
location.

White Walling

4

VASSAR COLLEGE ART GALLERY



Poughkeepsie · New York

May 22, 1968

Mrs Edith G Halpert
The Downtown Gallery
465 Park Ave
New York, N Y

Dear Mrs Halperts

Our Ben Shahm of William Carlos Williams is hanging and has been much admired. Thank you again for letting us have it.

The Museum of Modern Art borrowed our Arthur Dove Silver Ball for a Travelling show. We insured it for \$1200 but it has been suggested that this is much too low. Do you have any advise as to what we whould insure it for ? It's 18 x 20 withhas a frame painted by Dove and is dated 1930. I think you already have a photograph of it.

As soon as we can get the Brynner things accessioned I will be in to see you about some of the many many Marin wet ercolors.

Best wishes.

Thank you very much.

Sincerely,

Thomas J McCormick Associate Professor Director rior to publishing information regarding retor transactions, passacchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or surpheser is fiving, it can be assumed that the information any be published foll years after the date of sale.



THE EVANSVILLE MUSEUM OF ARTS

AND SCIENCE

May 17, 1968 (Dict: 5/16/68)

Miss Edith Gregor Halpert, Director THE DOWNTOWN GALLERY 465 Park Avenue New York, New York 10022

Dear Miss Halpert:

It was naturally a pleasure speaking with you by 'phone this afternoon.

I will look forward to hearing from you when you have an idea in respect to the show which you have sent out, and for which you will have an opening shortly. Any information that you can send us, which would be helpful for our committee, will be good.

It is my understanding that a show which might come to Evansville would need to have a purchase guarantecand the cost of a shipment both ways, plus any packing and handling. I hope that the information you will be sending us shortly will be helpful in that respect.

I also understand that depending on what is available at the time, you would recommend a mixed show of the artists listed on your letterhead. The size of the show could be fitted to our need.

We will await your advice.

Sincerely.

Siegifted R. Weng,

Director

SHIP: mw

Museum Section:

THE GUILD HALL . EAST HAMPTON, N.Y.

May 10, 1968

Miss Edith Halpert THE DOWNTOWN GALLERY 465 Fifth Avenue New York, N.Y.

Dear Miss Halpert:

We are presenting an exhibition - AMERICAN PRINTMAKING, 1670-1968, in conjunction with the publication of an article of the same title by Donald H. Karshan to appear in the July-August issue of ART IN AMERICA. Our exhibition will be held:

July 20 through August 11.

Since this is probably the first survey article on American printmaking, we are anxious to present the outstanding examples mentioned in it. Mr. Karshan has generously agreed to make the selection for our show here. His article will be illustrated by 28 black-and-white and 14 color reproductions and we hope to show all of those prints in addition to others.

Mr. Karshan tells me that you have the following print and we do hope you will be willing to lend it for our exhibition. If so, we will send the proper loan form to you:

Charles Sheeler - DELMONICO BUILDING, 1926; lithograph

Guild Hall is a non-profit cultural center with a New York State Board of Regents Educational Charter. We have been presenting exhibitions since 1931 and have borrowed extensively from major museums, galleries and collectors. We can assure you that the work will be handled carefully, properly insured and guarded while in our possession. We will, of course, cover the cost of transportation and insumance.

We are sure that, through your cooperation, this will be the outstanding show of our season.

Sincerely,

(Mrs) Enez Whipple

Director

or to publishing information regarding state water carobers are responsible for obtaining written part in both artist and purchases involved. If it cannot ablituded after a reasonable search whether an artist chart is fiving, it can be assumed that the information whitehead of water after the date of sale.

THE UNIVERSITY OF NEBRASKA

ART GALLERIES
SHELDON MEMORIAL ART GALLERY

May 31, 1968

Mrs. Edith Halpert The Downtown Gallery 465 Park Avenue (57th Street) New York, New York 10022

Dear Edith:

I've just received the announcement from the University of Connecticut pertaining to the exhibition held in connection with the award just made.

I am extremely happy to see this happen and only wish that it had been possible for me to be there for the occasion. My sincerest congratulations.

Sincerely,

norman Deake

Norman A. Geske G.

NAG:bjs

Dictated May 27 Signed in Mr. Geske's absence

421 S. Alamo, P.O. Box 1968 San Antonio, Texas 78206 Telephone 512 CA 5-2011

May 15, 1968

Miss Edith Gregor Helpert, Director The Downtown Gallery 465 Park Avenue New York, N.Y. 10022

Dear Edith:

You know damn well that you could never do anything to antagonize me and I am absolutely certain the same is true of Robert.

All I can say about HemisFair at this point, is that it is completely mad. I am going to drop you a long note of particulars as soon as it straightens out around here.

As to the Orozco picture, I shall certainly say something to Robert about it but I won't be able to until next week. As a matter of fact, you may see him before I do as he left for New York this afternoon.

Thanks again for the note, and I look forward to talking to you shortly.

Best love.

Pic Swartz



rior to puntating information togethers written permission somethers are responsible for obtaining written permission om both artist and purchaser involved. If it current be stablished after a reasonable search whether an artist or urchaser is hving, it can be assumed that the information asy be published 60 years after the date of sale.

May 10, 1968

Mr. Edward H. Dwight, Director --- Munson-Williams-Proctor Institute 310 Genesee Street Utica, New York 13502

Dear Edward:

I so enjoyed your visit and hope that this will be the beginning of many repeat performances.

We had word that the Demuths are being returned shortly as the exhibition is about to close in Akron. Meanwhile, I checked the commignment invoice for the loans we made and noted that the painting in which you are interested is marked N.F.S. (Not For Sale) with an insurance valuation of \$15,000. I never had any intention of selling this as not only do I consider it one of his great paintings, but also there is a sentimental connection because I obtained it after my weekend visit in Lancaster at Demuth's home, when he talked about his work and expressed such enthusiasm for this painting with a theme relating to his home than. I believe I mentioned that Stieglitz presented him always as a watercolorist - as he did with Marin, etc. - and I was so happy that Demuth had cheated and painted a number of oils on his own - aside from the so-called shomage Portraits of other artists and of Stieglitz.

Now that I am making considerable changes in The Downtown Gallery program and am splitting up with several artists and estates - I will be forced to show more of the Gallery and my personal inventory, which will then be for sale. I may break down and let this painting go. I am writing you this lengthy letter so that you may decide whether or not you wish to have it sent to you on approval under the circumstances. I am referring to the price. Incidentally, I sold a small watercolor recently to a New York museum for \$10,000, and the insurance value of NOSPMAS M. EGIAP will be the net selling price.

My best regards to you and the family.

As ever,

EGH/tm

May 28, 1968

Ernest Frederick Eidlitz Sunbury Shores, Saint Andrew New Brunswick, Canada

Dear Mrs. Eidlitz:

Arthur Dove

As you requested, I am supplying below the current valuations for insurance on your paintings.

Charles Sheeler FAMILY GROUP, 1950

28x14" \$10,000. 011

\$4500.

WINGS #2, 19 Tempera 20x16"

THE RISING TIDE, 1944 Oil 36x27" \$ \$9000.

Sincerely yours,

EGH/tm

or to publishing information regryting sales transactions, earthers are responsible for obtaining written permission to both artist and purchaser involved. If it cannot be blished after a responsible search whether an artist or chaser is living, it can be assumed that the information the multiphed 60 years after the date of sale.

May 27, 1968

Mr. Richard Teltz, Director Wichita Art Museum 619 Stackman Drive Wichita, Kansas

Dear Mr. Telts:

Because of the accumulated shipments held up by the art truckers' strike, there was some delay in shipping the Pattison tapestry to you.

I am now enclosing the invoice (at the reduced price) as well as a receipt form which I hope you will sign and return to us promptly.

It was a great pleasure to see you - and I am delighted, as well, with the fact that our connection with the Wichita Art Museum has been resumed.

I look forward to seeing you again when you are in New York. My best regards.

Sincerely yours,

EGH/tm

•..4

AUBURN UNIVERSITY



DEPARTMENT OF UNIVERSITY RELATIONS

Office of the Director

May 16, 1968

Telephone 826-4075 Area Code 205

Miss Joan Scafarello Picture Researcher Silver Burdett Company 3 East 54th St. 18th Floor New York, New York 10022

Dear Miss Scafarello:

Since our conversation by telephone, we have run into another snag!

It seems that the Downtown Galleries at 465 Park Avenue claim copyright to the picture and should be consulted. (It is my understanding you should have no trouble)

In the meantime, you have the permission of Auburn University, owners of the painting, to make a transparency of the "Hunger," by Ben Shahn, and to reproduce it in your publication.

Sincerely,

Dru McGowen Assistant Editor

DM/jh

cc: Mr. Herb White Mr. Hugh Williams Aside from his academic responsibilities, Mr. Chapin is active in civic activities. He is currently a member of the Board of Directors and Chairman of the Executive Committee of the Washington Performing Arts Society, and a member of the Board of Trustees and Chairman of the Education Committee of the Potomac School in McLean, Virginia. He has been active in Harvard Club Affairs, and has been a member of the Executive Committee for five years. He is currently First Vice-President of that organization. He is also a member of the Board of Directors of the Washington Area Tennis Patrons Foundation.

Dr. Hermann Warner Williams, Jr., the able and valued Director has been elected to the honorary position of Director Emeritus as of the first of September. Dr. Williams was the Gallery's fifth Director, and has served with distinction since 1947 in that capacity. the more than twenty years of his Directorship, the Gallery has undergone a striking transformation. The originally superb but ill-balanced 19th century collection has been rounded out with examples of 18th century paintings and sculpture and with a large number of modern In addition, it has become an active center of national and international exposure in all fields of the visual arts. Prior to coming to Washington, Dr. Williams was Assistant Curator of Painting at the Metropolitan Museum, and before that, after having received a grant from the Rockefeller Foundation, Assistant Curator of Renaissance and Modern Art at the Brooklyn Museum. During World War II he served in the Army from 1942 to 1946 and retired as Major and Chief of the

WEATHERSPOON ART GALLERY

THE UNIVERSITY OF NORTH CAROLINA AT GREENSBORO | 27412

May 1, 1968

Miss Edith Halpert 465 Park (Rits Concourse) New York, New York 10022

Dear Miss Halpert:

Gilbert Carpenter, Head of the UNC-G Art Department, was in your gallery recently to make arrangements for loans to bring down here as proposed purchases for our permanent collection. His notes indicate that herwas interested in John Storrs's sculpture, ABSTRACT FORMS # 2, and paintings by Georgia O'Keefe (FEATHER WITH BIRDSTONE) and Charles Sheeler (BALLARD VALE REVISITED).

We have made arrangements with Budworth & Son to collect these pieces on May 7 for shipment to Greensboro. You may expect to hear from them very soon. We hope to have the exhibit open about May 15 and will return these works not approved by the committee about mid-June. (If you plan to be closed for the summer by then, please indicate this on the loan form. We will be happy, in that case, to keep the work in our valuable storage room for the summer, or make whatever disposition you prefer.)

One copy of the enclosed loan form is needed on each work to be sent down, in order to get our insurance into effect by the time of the Budworth pickup.

Thank you for your continued help in building our collection.

Sincerely.

James E. Tucker

Curator

Enclosubes (6)

THE DOWNTOWN GALLERY

Established 1926

IDITH GREGOR HALPIRT, Director Consultation by appointment only Telephones Plaza 3-3707

465 PARK AVENUE NEW YORK, N. Y. 10022

June 3, 1968

Miss Carol A. Peterson Director, Art History The Tenth Muse Inc. P. O. Box 814 Goleta, California 93017

Dear Miss Peterson:

I am sorry to be so late in my reply, but - because we exactly give permission for reproductions - my temporary secretary automatically filed this letter and I came across it just a few days ago.

If - as you state - this is exclusively for educational purposes and specifically for the university classrooms, X I am glad to grant permission to make additional slides for such use.

Will you be good enough to sign the copy of this letter and return it to us for our files.

Sincerely yours,

EGH/tm

As Director of Art History for THE TENTH MUSE, Educational Films, I guarantee that whatever additional slides are made of the C.S. Price painting IN THE MOUNTAINS will be used exclusively in the menner mentioned above (within the letter).

gnod bush des

James 1010 .. 7

PLEASE sign & ReTurn

publishing information regarding sales transactions, here are responsible for obtaining written permission of artist and purchases involved. If it cannot be hed after a reasonable pearsh whether an artist or sail living, it can be samesed that the information published 60 years after the date of sale.

May 28, 1968

Mr. Thomas J. McCormick, Director Vassar College Art Gallery Poughkeepsie, New York

Dear Mr. McCormick:

Thank you for your very charming letter. Naturally, I am delighted that you are happy with the Shahn painting of William Carlos Williams.

Indeed, the valuation on the Dove is much too low, particularly at this time, when there is so much added interest in his work. No doubt you are aware of the fact that at a fairly recent auction - October 1967 - at Parke-Bernet, his painting brought \$16,000. Your new valuation is enclosed.

I am glad to learn that you are considering another exchange arrangement with some of your Marin paintings. Since you have a limited representation of the other artists on our rester, you may be interested in making such additional exchanges and we would be interested in adding to our larin inventory, although we have a considerable collection of his work.

Won't you please let me know in advance when it would be convenient for you to pay the Gallery and me a visit. I look forward to seeing you soon. For your information, the Gallery is closed during the months of July and August, but I will be delighted to see you - by appointment - in June.

Sincerely yours,

THE HIGH MUSEUM OF ART

1280 PEACHTREE STREET, N. E. / ATLANTA, GEORGIA 30309 / telephone 892-3600

GUDMUND VIGTEL Director

May 27, 1968

Mrs. Edith Gregor Halpert Director The Downtown Gallery 465 Park Avenue New York, N.Y. 10022

Dear Edith:

First, let me send you our warmest congratulations in connection with the presentation made to you by the University of Connecticut of their first annual International Silver Award for Distinguished Contributions to the Arts - a most timely and appropriate recognition.

I regret that I haven't seen you for quite some time and it may be that I will not get a chance to go to New York before you close for the summer. However, I trust that all is well and hope that I may see you before too long.

With best regards,

Sincerely yours,

Direc

GV:ab

or to publishing differentiation regarding season transcriptions are responsible for obtaining serificin permission in both artist and purchaser involved. If it cannot be abilished after a reasonable search whether an artist or rehaser is living, it can be assumed that the information is to a seasonable to the chite of sale.

SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE 331 East 68th Street, New York, N.Y. 10021

TO:

Trustees

May 14, 1968

FROM:

John Eastman, Jr.

SUBJECT: Financial Statement

Enclosed is a copy of the Pinancial Statement drawn up by the School's new auditors, Pustorino, Puglisi, Behan, and Co.

Because of various problems caused by the method of bookkeeping the School used up until the end of this last fiscal year and to save money the statement was not audited.

An audit will be made at the conclusion of this fiscal year and in all future years.

the Board have gratuitously telephoned to indicate their agreement with my position and ask me not to give up. If, on the other hand, the Board does not want the general membership's active participation, then the present system is probably the best one.

Before I retreat into the wings, however, I would like to make these last, perhaps futile suggestions.

You referred at the meeting to the desirability of having certain categories of dealers represented on the Board. I think this is sound. But I feel that these categories should be defined - such as "out-of-town", "prints", "classic American", "classic French", "vanguard" - whatever classifications the Board finds useful.

does with prospective members of the Association - the fields of activity of the various members, in order to define the category or categories into which they . fit. Sidney Janis was mentioned at the meeting, for instance, as representing the "vanguard". It was therefore stated that Leo Castelli's presence on the Board would constitute an overlap. But does not Sidney Janis have years of experience in the "classic" field as well? Into which category would George Staempfli fit, or Felix Landau, or Marlborough? I feel that there is a great deal that the Board does not know about the activities of the Association's own members, and I think that taking a little trouble in this direction might also help in making the Association's appraisals more effective.

Once these categories are defined, I feel that prior to each election, the Board should submit to the membership a ballot with a choice of at least two candidates for Board membership in each of the designated categories. If the Board wants more than one representative of a single category on the proposed Board, that category should have at least one extra name to choose from. The heading over each category should read, for instance, "vote for one" or "vote for two". I believe that the ballot should present at least fifteen candidates for the ten Board memberships. I think that it might also be constructive to leave a space on the ballot for a write-in candidate. If any write-in candidate is one of the ten highest vote-getters – and I think this is extremely unlikely – a determination could be made as to the area of his expertise and he could replace the lowest vote-getter in his particular category.

Since under a system such as this, the Board would still be choosing a group of candidates with which you felt you could have a viable and continuing relationship, I do not see how such a system could result in much change in the make-up of the Board or in Association policies or effectiveness. Certainly there must be, among the 80-odd Association members, just five extra people with whom you feel you could work effectively, and which at the same time would give the rest of the members some semblance of a choice.

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To some extent the problem has been coped with by the students working on the lawn outside the studio. This, however, has not been a satisfactory solution.

We are very excited that the students, commencing this summer, will, at long last, have a recreation and meeting hall.

It is our thought that we can move toward the needed studio space by building one smaller than needed, but planned so that it may be added onto when additional gifts are received.

Www Tith May 13, 1968 Mr. Steve Weil Whitney Museum 945 Madison Avenue New York, New York 10021 Dear Steve: Thank you so much for your thoughtfulness in sending me the photograph. I was greatly pleased at being recorded with such distinguished com-Sincerely yours, EGH/tm

FRED D. RUDIN

may 14 Dear Edith Thank you for two worderful paintings and a most plesant evening -The visit to your appointment was quite a efferience dice could not get over your private collection y am enclosing a check for 1775. I will pay this off in but marthly payments of the meet with that you am adelle will

or to publishing information regarding saled Tansactions, carches are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or chaser is living, it can be assumed that the information y the published 60 years after the date of tale.

U. of Com. file

Nay 11, 1968

Dear Mr. Babblage:

Thank you for invitation for cocktails and dinner is connection with the award being made to idith Helpert for her contribution to the arts.

We are great admirers of Edith and would love to accept - however, my wife will be in Galifornia preparing for the Special Libraries Association where she to head of the Sussus Division and I have plane to be in Scandor,

Please accept our regrets - we do plan to see the show,

Sincerely

Tessia Zerest

peearchers are responsible for obtaining written permission rom both actist and punchaser involved. If it cannot be stablished after a reasonable search whether an artist or urphaser is living, it can be assumed that the information may be published 60 years after the date of sale.

or to publishing information regarding sales transactions such are as responsible for obtaining written permission in both artist and permaser involved. If it cannot be ablighed after a reasonable search whether an artist or archaer is living, it can be assumed that the information y be published 60 years after the date of sale.

June 3, 1968

Nov 25 -

Mr. Donelson F. Hoopes, Curator The Brooklyn Museum Eastern Parkway frooklyn, New York 11238

Dear Don:

As I am trying to clear my exhibition chart before the Gallery closes for the two summer months - July and August - I am still hoping that you will come in to make the final choice of the Zorach paintings for your exhibition. Many of the lenders may be away shortly and we really have to get this thing completed as soon as possible under the circumstances - and more so since the American Academy of Arts and Letters is also organizing a combination show of Zorach sculptures and his paintings, drawings, etc. Please, please be a good boy and get in touch with me upon receipt of this letter, so that I can get both matters settled shortly, as well as to complete at least ten other sets of exhibition requests from various parts of the country, mostly of the entire Downtown Gallery roster.

I look forward to hearing from you and, of course, it will be a pleasure to see you again.

Best regards.

As ever.

or to publishing information regarding sales transacted caroliers are responsible for obtaining written permea both artist and purchaser involved. If it cannot be blighed after a reasonable search whether an artist chaser is living, it can be assumed that the information be published 60 years after the date of rate.

SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE
331 East 68th Street, New York, N. Y. 10021

MINUTES MEETING OF THE BOARD OF TRUSTEES

DATE:

May 8, 1968

PLACE:

Board Room, American Federation of Arts, New York, N.Y.

PRESENT:

Lee A. Ault, Kingsbury Browne, Jr., Mrs. McCauley Conner, Willard W. Cummings, David Daniels, John Eastman, Jr., Mrs. Hugh McB. Johnston, Martin E. Revson, Edward H. Turner, Joan C. Franzen, and Charles Harkins.

- 1. The meeting was opened by Willard W. Cummings at 10:43 AM. Lr. Cummings welcomed Mr. Martin Revson to the Board.
- 2. Mr. Eastman read the Minutes of the Board Meeting of April 10th, 1968. He reported that Henry Grady, Jr., had accepted the invitation to the Board and that due to a prior engagement he was unable to attend this meeting.
- David Daniels said he expected to see his father on the 10th, and would discuss the Board's invitation to him.
- 4. The Junior Committee Costume Supper Dance Mr. Eastman reported on the progress of the Benefit, to be held May 16th. Ticket sales were good 600 guests were expected. The Ben Shahn design had been sold for \$2,300 (the equivalent of two full scholarships), many cocktail, buffet, and dinner parties are planned preceeding the dance. The costumes, the program, the considerable publicity via newspapers, magazines, radio and two were all mentioned.
- 5. Maine Committee Willard Cummings reported that Mrs. Menrietta Crane of Rockland, Maine, had accepted Chairmanship and that parties to introduce the School to new people will be held during the summer.
 - Dr. J. Lawrence Pool will be asked to be Chairman of the New York area residents who summer in Maine.

or to publishing information regarding sales management, earthers are responsible for obtaining written permission in both artist and parchaser involved. If it cannot be ablighed after a reasonable seatch whether an artist or rehaser is living, it can be assumed that the information v be published 60 years after the date of sale.

May 28, 1968

Mr. Lloyd Goodrich Whitney Museum 945 Madison Avenue New York, New York 10021

Dear Mr. Goodrich:

As you requested, diam supplying below the current valuation for insurance on the Charles Sheeler painting in the Roby Foundation.

SAN FRANCISCO (FISHERMANS' WHARF), 1956

Oil

22x32#

\$15,000.

Sincerely yours,

May 23, 1968

Mr. Ziffer 20 Cederburst Avenue Lawrence, L.I., N.Y.

Dear Mr. Ziffer:

April 26th you left with us a small sculpture by William Zorach (BABY DRINKING).

As indicated on various parts of the base, this is a reproduction and therefore of very little value.

We will appreciate your calling for this at your early convenience.

Thank you for your cooperation.

Sincerely yours,

Tracy Miller

May 22, 1968

Miss Grace Glueck New York Times, Art News Dept. 229 West 43rd Street New York, New York 10036

Dear Miss Glueck:

We thought you might like to know that Mrs. Halpert was much impressed and amused with your take-off on "Sumer is Icumen".

She may have it memorized by now and we are all quoting like right and left.

Sincerely yours,

Tracy Miller

PERUVIAN EMBASSY
WASHINGTON, D. C. 20036



May 21, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

In the absence of Mr. Lulli I take the liberty to send you a "Request for Payment of Domestic Postal Insurance" form with regard to the package contains the Morris Broderson picture that arrived in bad condition, asking you to please fill out items 9 and 10.

It will be greatly appreciated if you would return this form airmail special delivery.

Thanking you for your attention I am

Yours sincerely,

A. Espinusa

Alfonso Espinosa Cultural Counselor

BG Encl.

P.S. - Kindly also indicate an approximate cost of repairs.

MUNSON-WILLIAMS-PROCTOR INSTITUTE

310 GENESEE STREET

UTICA, NEW YORK 18502

WILLIAM C. MURRAY PRESIDENT May 17, 1968

Mrs. Edith Gregor Halpert Downtown Gallery 465 Park Avenue New York, N.Y. 10022

Dear Edith:

It was so nice for Helen and me to see you yesterday, and we enjoyed very much talking with you and seeing the attractive works of art you had hanging.

One thing that I meant to ask you but it slipped my mind was to send us photographs of works of art, either in your personal collection or in the gallery, which you are anxious to dispose of. With that information Ed Dwight can very quickly decide what we would like to be looking at for possible purchase during the time when your gallery will be closed. Needless to say, we will be more than happy to pay for the cost of the photographs and any other expense you are put to.

Helen and I are looking forward to seeing you receive your Silver Award at the University of Connecticut next Friday.

With all good wishes,

Sincerely yours,

William C. Murray, President

WCM/dwc

or to publishing information regarding sales transactions earthers are responsible for obtaining written permission in both artist and purchases involved. If it cannot be abliabed after a reasonable search whether an artist or relations is living, it can be assumed that the information y be published 60 years after the date of sale.

OSAKA FORMES GALLERY

BHINSABASHI KITAZUME, MINAMI-KU, OSAKA, JAPAN. TEL. 251 -- 2246

The Downtown Gallery 465 PARK AVENUE NEW YORK

18th, May, 1908

Dear Sirs,

We are very thank you for the information you have kindly given us. We are looking for the posters, for example, CHAGALL, MIRO, PICASSO, MACTISSE and others, and would be grateful if you would let us know what you have available and for how much. In you have a catalogue or picture, please forward with.

Hoping to hear from you soon, we remain,

Sincordary yours,

OSAKA FORMES CALLERY

TAKESHI DATSUMURA

DIRECTOR

Asses Ac

Mr. Colombo is an Associate Member of the American Watercolor Society, and has been honored by them several times by having his work accepted to be shown by them at the National Academy here in New York.

His works are represented in many private collections throughout the country, and we would respectfully like to recommend him to you for your consideration. He is looking to become permanently associated with one outstanding gallery in the New York City area. Before making a recommendation to him, and in view of your fine reputation and consistent devotion to high quality, we wanted to ask your thoughts on representing Mr. Colombo.

We have a number of his paintings in our vault, perhaps it might do well for us to meet to look at them, at your convenience.

Very truly yours,

WILLIAM'T. TOMICKI Executive Vice President earthers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be inhisted after a reasonable scarch whether an artist or chase is living, it can be assumed that the information y be published 60 years after the date of sale.

May 16, 1968

Mr. Martin Friedman, Director Walker Art Center 1710 Lyndale Avenue South Minneapolis, Minnesota

Dear Martin:

Finally I found another copy of the "First T.V. Art Talk", on Charles Sheeler. This is now enclosed. The original, sent to me by N.B.C., is in my possession.

You inquired about other items of interest which were included in an exhibition we held (during the Depression), PRACT-ICAL MANIFESTATIONS IN AMERICAN ART. Sheeler was represented with fabrics, some of which I have at my home in Connecticut, He was also commissioned to design salt and pepper shakers by a silver company and was the first to conceive the idea of punching holes in the top in the sahape of the letters "S" and "P" for salt and pepper. I have several of these in my New York apartment. In addition, he designed a watch and a ring for me which I believe were executed by Tiffany's. The former was in the shape of the numeral "13", which related to a very amusing incident with a client who asked to have some Sheelers delivered to her hotel nearby because she was superstitious and would not come to a Gallery with the address of 113 West 13th Street - between 6th and 7th Avenues, which add up to 13, etc. These I have in my possession also at the apartment. With the exception of the watch, the other silver is not photogenic.

If you plan to be in town in the near future, I would be delighted to show them to you and perhaps I can arrange to get to my Newtown home to bring in the fabrics. It will also be good to see you.

Best regards.

Sincerely yours,

June 3, 1968

Mr. Gudmund Vigtel, Director The High Museum of Art 1280 Peachtree Street N.E. Atlante, Georgia 30309

Dear Vig:

Thank you for your kind letter. This is the first time, in my career, during which I have received a number of awards, that I was really thoroughly impressed and very happy. It was ideally timed, as I have been becoming more and more depressed about the whole art world situation and have been considering a much earlier retirement than I had previously planned. At this time, when it is so difficult to get help in the Gallery, strange things are "happening" in the art world, I was beginning to feel rather useless and certainly very weary. The Connecticut award and the installation of the exhibition chosen by Marvin Sadik plus the delightful party at the opening cheered me up sufficiently to keep going a little longer.

The Gallery won't close for the summer andil July and will reopen after Labor Day. However, there is almost a full month left and I hope that you will have occasion to come to New York before the end of June. As I have made several out of town commitments, please call me so that I may arrange my time to be available when you arrive in the Big City. I look forward to your visit with great pleasure.

My best regards.

Sincerely yours,

SCHOOL OF HUMANITIES AND THE ARTS
Department of Music



STATE COLLEGE

125 SOUTH SEVENTH STREET SAN JOSE, CALIFORNIA 95114 (408) 294-6414

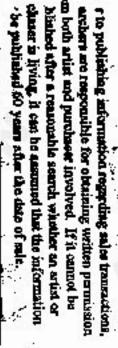
1385 Lexination Dr. #2 San Jose, Calif. 95117 May 20, 1968

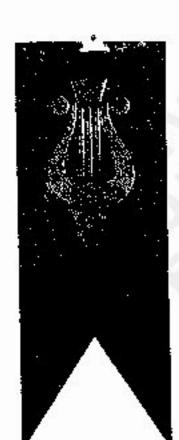
Dean Edith:

Enclosed is the May payment on our Dore. Hope everything is joing well for you in New York.

> Best wishes Bb Achele

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St George's Hotel

Langham Place London W1 Langham 0111

May 20,1968

Edith dear,

Haven't heard from you for a very long time... about a month ago I should say. No doubt as usual you are head over heels in work and planning, I hope to close for the month of June. Have you had a week-end in the homestead in Newtown? I can almost hear the answer... "How could I?"

Promotions, presentations and advertising have been going full strength ahead. Luncheons, dinners and press conferences have been on the agenda and though this sounds awful... it was at times.... there was some gaiety attached to it. Our first classes will start within a week and I am delighted to say that my instructors are in fine fettle.

I've had time week-ends for the theater of which much here is quite good. On Sundays I get to a concert at the Festival Hall and as often as I can I visit galleries and museums. All in all, I keep moving about.

Do drop me a note, if only a short one to let me know how you are.

Love

A Trustitiouse Hotel